

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 197 No. 8

NEW YORK, WEDNESDAY, JANUARY 26, 1955

PRICE 25 CENTS

SHOW BIZ DOWN MEMOIR LANE

Adult Comedy 'Common Denominator' For Global Click: Romulus' Woolf

Hollywood, Jan. 25. Trend in the international market is toward adult comedy, according to James Woolf, Romulus production chief who arrived here last week from his London headquarters to aid in setting up distribution and exploitation plans for the DCA release.

"Although there are a number of cases where pictures bring in large grosses in Europe and fail in America," he said, "the single common denominator for boxoffice success throughout the world seems to be the comedy feature."

"One of the main reasons our company embarked upon 'I Am a Camera' was the simple fact that we found an acute shortage of adult comedy films. On an international basis, Cary Grant's films still are at the top of the boxoffice lists and their reissues are always successful wherever they play. A later example is that of 'Phffft,' which has been very successful in England and an equally good money-maker in this country."

Advanced communications, Briton believes, seem to have provided a common ground for comedy. Aside from the local jokes, an Englishman or a Frenchman, for the most part, will laugh at the same situations that amuse an American, he commented.

Alec Guinness became an inter-

(Continued on page 54)

Big Week for Sepia Gals; Crash White Society Page, Strut 'High Fashions'

By ROBERT J. LANDRY

Negro activities in Manhattan attracted attention last week via (1) a straight news item in N. Y. Herald Tribune society page of the engagement of Miss Mary Hanson Yergan and (2) a fashion show with Negro models at the Hotel Astor.

The Herald Trib quickly explained that this was not a first but just another example of treating Negro "society" news as it came along and rated space. The Astor parade of pigmented beauties was only new in the sense of moving downtown. "Ed Brandford Girls," Negro equivalent of Powers and Conover models, have been in existence some nine years but are now expanding in respect to the present dimensions of the Negro market, some five billion dollars annually, which is the kind of arithmetic which impresses white businessmen.

Bradford show, which took the form of a cocktail party and clothes display for the press, drew a mixed audience of about 100 to the Astor's North Garden. In all, 13 stunning gals were presented. Perhaps three are easily level in looks, poise and charms with the

(Continued on page 63)

Midget Militia

Hollywood, Jan. 25.

Danny Kaye's "The Court Jester" at Paramount is slowing up work in the aircraft plants, due to the call for midgets.

Usually the little people do assembly work in the noses and tails of bombers but 30 of them temporarily deserted their regular jobs to play Kaye's friends in a sequence in the picture.

Shavians, Rewolt! Did G.B.S. Have Royal Ghost?

G. B. Shaw, who made a virtual career of comparing himself to Shakespeare, may have been more right than he knew. At any rate, the celebrated G.B.S. is now in the position of having the authenticity of his dramatic authorship challenged, thereby repeating the situation in which a few determined scholars have persistently attributed the Bard's writings to various contemporaries.

Where Shakespeare had his Sir Francis Bacon (among others), Shaw now has his own ghost writer, a member of royalty, no less. The claim is that the late Irish wit was a dramatic fraud who took credit for the plays written by the then Prince of Wales, later King George (Continued on page 63)

LONDON'S YANKEE HOTEL

Knott-Built Westbury Will Have American 'Extras'

London, Jan. 25.

The first American hotel ever built in London is to open for business March 1, and a plane load of VIPs, including top New York columnists, will be coming over for the inauguration. The new hostelry, owned by the Knott chain, will be known as the Westbury. All the accepted features of a modern U. S. hotel are being incorporated in the Westbury. All rooms will be airconditioned, radio sets will be part of the normal equipment and all suites will be fitted with tv receivers.

Entire project, which involved a capital expenditure of \$3,000,000, including \$600,000 in furnishings, was financed with U. S. coin. Rates compare with the charges of most London luxury hotels. Single rooms will be available from \$10 a

(Continued on page 16)

EVERYBODY ON A LITERARY KICK

By ROBERT BARAL

Broadway's on a bio-binge today. Top names are digging out those old scrapbooks and programs to resurrect the high spots on their careers. Biography, autobiography or collaboration—it's all the same. Down Memoir Lane—with an eye on the bestseller list!

Some of the books are good reading, and rich in humanity, like Dick Aldrich's "Gertrude Lawrence as Mrs. A." Other volumes reek of sloppy composition, pressagency, ghosting and fake.

Carl Van Vechten's "Interpreters & Impressions" (1917) was far ahead of its time in tapping basic facts and foibles of his subjects. His gallery of Geraldine Farrer, Feodor Chaliapin, Nijinsky, etc., is another excellent reading source in style and approach for the budding bio-scribblers.

Oddly enough, a book written two years ago by Howard Greer, "Designing Male," packs more Broadway and Hollywood lore of the 20's than most of the other literary efforts of recent vintage.

It never made the bestseller list, though.

Today, what with syndicated

(Continued on page 22)

Israel's Growing Lure for Tourists

By JACK LEVY

Tel Aviv, Jan. 25.

Perhaps it will never rival the Riviera or Florida, or even Arizona. But don't be too sure. Israel is growing fast. So fast that national statistics become obsolete in two years. In every field—in industry, agriculture, transportation; and now recreation and the arts—the pace of development is electric.

(Continued on page 54)

Toscy Due Back

They're laying odds (among his close associates in this country) that Arturo Toscanini will be back from Italy and walking down the gangplank sometime in February.

Despite the formal announcement of his retirement, which resulted in disbandment of the NBC Symphony Orchestra (now the unsponsored Symphony of the Air), the maestro's reappearance will probably cue a wave of bidding for his guest conducting services. It's highly problematical whether Toscy will return to the podium, although there's been talk that he might do a Pension Fund concert with the New York Philharmonic.

Gen. Motors' (Detroit's Ziegfeld) \$1,000,000 Glorification of a Car

By JOE COHEN

Grim Moral

Current issue of highbrow "American Heritage" deals with the pioneering of the late Albert Lasker, founder of Lord & Thomas Agency and the man who, with George Washington Hill of American Tobacco, organized the early ad campaign to break down feminine prejudice against cigaret smoking.

Roy Norr's newsletter, "Smoking and Health" uses this story as springboard for what it terms "An American Tragedy," namely that both Lasker and his wife died of cancer.

Exhibits Blame Theatre Crimp On Motorama

General Motors has become a heavy of mean proportions in the thinking of film exhibitors in N. Y. GM's Motorama show at the Waldorf-Astoria Hotel, which ended last night (Tues.) after a six-day run, was held responsible for denting first-run theatre business by as much as 20%.

Paramount, for example, figures the automobile "spectacular" was particularly hard on the Thursday (20) opening of its "Bridges at Toko-Ri" at Radio City Music Hall. Ticket sales up to mid-afternoon indicated a full day's total of \$23,500, but the final tally showed less than \$19,000. This is plenty strong, of course, but still under earlier anticipation. As one exec put it, "It's tough competing with a free show."

The GM gratis exhibit drew 30,000 admissions daily.

SALZBURG BACKGROUND

Gottfried Reinhardt Film At Festival Dear to His Dad

Hollywood, Jan. 25.

Gottfried Reinhardt, who is prepping "Rosalinda" for own indie slate, has closed deal to produce and direct the comedy for Warners. Pic is to feature Johann Strauss music arranged by Mischka Spoliansky, with American stars heading an international cast, plotted against Salzburg Festival, founded in 1921 by Max Reinhardt.

Technicolor filming is slated for early spring in Salzburg. Warners will distrib globally except in United Kingdom, where associated British Cinema holds rights.

General Motors has become the Ziegfeld of the automotive industry. With the start of its annual Motorama, which teed off with Wednesday's (19) telecast on the eve of the opening of the Motorama Caravan at the Hotel Waldorf-Astoria, N. Y., the giant in the American corporate setup is splurging a combined figure of around \$1,000,000 to acquaint the public with its product.

GM sold approximately 47% of the cars made last season, and this year it's expected to better that figure. But just how much of a greater percentage of the market it can capture without exciting the attention of the antitrust division of the Dept. of Justice is its own little secret. Meanwhile, it lost the first place, long held by Chevrolet, to Ford, and moved up Buick to third place, a spot long occupied by Plymouth.

This year, the competition is getting rougher and it seems that GM is calling upon show biz to increasingly greater aid to maintain its leading position. The Motorama, live and on teevee, marks the acceleration of its selling campaign, and brings in dealers and distributors from all parts of the country for this terrific splurge.

GM has been doing this sort of thing for a long time. By now it should know how to run its tele show so that it will be at least a fraction as good as its live display. The thousands pouring into the Hotel Waldorf-Astoria Grand Ballroom for the entertainment and

(Continued on page 54)

ABC's Paul Harvey Scores a News Beat —At Expense of NBC

ABC newsmen Paul Harvey scored a news beat at the expense —literally—of NBC. On his Sunday night (23) "Paul Harvey News," he told of an exclusive interview with Mrs. Marjorie Llewellyn of Missoula, Mont., one of the women who is going to Red China to visit her husband, a flier imprisoned by the Red.

He met Mrs. Llewellyn on a train Sunday en route from Aberdeen, S. D., where he had a speaking date, to Chicago. Mrs. Llewellyn was on her way from Missoula to New York, where she was to appear on NBC-TV's "Today" the following morning (Mon.). He was on the observation platform and got into conversation with Mrs. Llewellyn's six-year-old daughter, and when the mother joined them, Harvey got the entire story and aired it later that night. What Harvey got a particular charge from—and he didn't hesitate to mention it on the air—was that NBC was paying all Mrs. Llewellyn's expenses, including the train trip on which Harvey got the story.

Gold Rush of Gags (105G to Charity) In Friars' Tribute to Burns & Allen

Hollywood, Jan. 25. — Sunday night (23) was an occasion for solemn, sincere tribute to a pair of g and trouper—George Burns and Gracie Allen—but when along the dais was ranged such comics as George Jessel, Jack Benny, Danny Thomas, Danny Kaye and Eddie Cantor, the endless laughs almost routed the posies. It was the Friars Club's first "Mr. and Mrs. Night" and the Biltmore Bowl never peopled such a dressy turnout that taxed every inch of the vast ballroom. As co-host with the Friars was unseen charity—all charities—and into their coffers will be poured the night's proceeds, approximating \$105,000. For 950 celebrants per plate, tariff averaged off at \$100. Additional coin will be realized from the sale of a \$20 album recording of all the speeches and persiflage.

Such thunderous applause as greeted familiarly "George and Gracie" and formally Mr. and Mrs. George Burns has long dinned their ears since their early vaude skit, "Lamb Chops," but this was different in its warmth. Here they were lavishing their plaudits and affection on two people rather than their performance. Gags gushed like black gold from the wells they own. Toastmaster Jessel set the pace and it took some doing, prepared or ad lib, to keep up with him. He was never in better form.

(Continued on page 55)

Ban TV to Keep Screen Writers' Ridicule Intact

Hollywood, Jan. 25. — Despite efforts from a network and local indie channel to telecast the seventh annual Screen Writers Guild awards dinner, the guild nixed bids on grounds the event is a "gridiron" dinner, strictly for the trade, and that opening it up to tv would take the edge off both for performers and audience.

In past years, scribes' award sketches and speeches not only have been intra-trade, but have contained barbs and jabs and even outright ridicule of some film industry execs and studio policies, so guild is wary of letting the general public in on it all. Also, some of the wit and speeches in the past

(Continued on page 55)

India Entering 'Radio Age'

By N. S. ESWAR

Madras, Jan. 18. — India's receiving sets multiplied during 1954 by some 100,000. But meantime no progress has yet been made, and a cheap radio, made in India, remains only a dream. The authorities would like to see the broadcasting audience greatly enlarged so that the Government itself might count on more immediate communication with the scattered population. Poverty is the great hampering factor.

To foster broadcasting technique there was an All-India Radio Month (October) with prizes in music and drama. Two stations were opened in 1954 and eight more are on the draughting boards. Language differences from zone to zone handicap radio, as is the case with motion pictures.

India has installed community "wired radio" equipment in some 50 cities. This should ultimately enable municipal officials to arrange their own "broadcasts."

HAZEL FLYNN'S BERTH

Ex-Head of Radio City Music Hall
Publicity Now Editor

Hollywood, Jan. 25. — Hazel Flynn has joined the Beverly Hills Daily News-Life as amusement editor and film critic. She is the former Hearst film columnist of the old Chicago American and was the original Director of Publicity and Advertising for the Radio City Music Hall in Manhattan.

Iron Curtain Ballet Escapees Repay Voice Debt Via Broadcasts

Washington, Jan. 25. — A husband-wife team of ballet dancers yesterday (Mon.) repaid a debt to Voice of America. Ballerina Nora Kovach and her husband-dancing partner, Istvan Rabovsky, taped several English and Hungarian language broadcasts to their native Hungary at VOA studios, sending their countrymen the same kind of messages of democracy and hope as encouraged the dancers to make the escape from behind the Iron Curtain last year. Not only did they receive inspiration for their escape on the eve of their appearances at the East German Opera House, Berlin, but it was VOA authorities who arranged their housing until they could be completely safe from the Comies.

Young terp team, still in their early 20's, are currently appearing here in a three-day stint of the London Festival Ballet. They plan to make their home in Los Angeles after the tour, and hope to become U. S. citizens as well as part of the American show biz scene.

Lotte Goslar's Own Troupe

Amsterdam, Jan. 18. — After a sojourn in the U. S. of 17 years, on Broadway and at Hollywood's Turnabout Theatre, Lotte Goslar has returned to Europe to form her own company. Will tour Switzerland, Scandinavia, France, Italy and Netherlands.

With here are dancers Albert Mol and Merel Laseur, and singer Freddie Albeck. Titled, "For Humans Only," show will start in Frankfurt, on Feb. 4.

Miss Goslar hopes to bring her company to Broadway in the autumn.



HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson,
Chicago

U.S. Show Biz In 'Salute to France'

An American "Salute to France," in the form of a Music, Dance & Drama Festival, is to take place in Paris this spring. Professional leaders in all the performing arts will participate.

The program will include Eugene Ormandy and the Philadelphia Orchestra; Rodgers & Hammerstein and "Oklahoma"; George Balanchine and the New York City Ballet; Judith Anderson and Guthrie McClintic; Producers' Theatre, and Thornton Wilder.

The "Salute to France" will open officially May 19 with a performance of the Philadelphia Orchestra in the Opera House. Two other performances will be given in the Palais de Chaillot.

"Oklahoma," with an all-star cast, will be revolved under the personal supervision of Rodgers and Hammerstein, end of May, and will play a limited run of two weeks.

On June 8 the New York City Ballet will start an engagement of eight performances at the Theatre Champs-Elysees. End of June, two dramatic attractions will wind up the "Salute to France"—"Medea," by Robinson Jeffers, and "The Skin of Our Teeth," by Thornton Wilder—at Theatre Sarah Bernhardt. "Medea" will be staged by Guthrie McClintic and will star Judith Anderson.

JOLSON'S EPSTEIN LEFT \$8,449 NET

Scranton, Pa., Jan. 25. — Louis Epstein, Scranton resident and long time manager of Al Jolson, left estate of \$8,449, according to an inventory filed in court here. Assets included \$843 in cash; a savings account of \$5,429 in the Empire Trust Co., New York, a U. S. tax refund of \$1,637 and jewelry inventoried at \$539. He left his estate to a niece, Mrs. Ada Hoffman, formerly of Scranton now of Philadelphia.

Epstein died May 14, 1954, in Minneapolis while with a Beatrice Lillie show en route to the West Coast.

Moss Hart Must Rest

Moss Hart, screen scripter and legit writer-director, is under medical direction to take a six-month rest. As a result, he has been relieved of his assignment to do the scenario for Columbia's "The Duchin Story," Eddy Duchin biopic.

Named to do the screenplay for the film is Sam Taylor, author of both the stage and screen versions of "Sabrina Fair." "Duchin Story" is to be produced at Col by Jerry Wald later this year.

Absolve Sammy Davis Jr.

Los Angeles, Jan. 25. — Jury in L. A. Federal Court decided in favor of Sammy Davis Jr. in a \$75,000 damage suit brought by Mrs. Bessie Roth. Plaintiff had been injured in an auto accident near San Bernardino last Nov.

Verdict was that the nitery entertainer was not guilty of negligence in the collision between his car and the one in which Mrs. Roth was riding.

Adventuring Argentines Sue Ford

Seek Compensation on Publicity Siphon Angle—
Ford Fights Precedent

'MARK OF ACHIEVEMENT'

Kelly, Gleason, Martin, Miller
Among Those Singled Out

Over 600 show business reps crowded a Hotel Sheraton Astor, N. Y., luncheon Thursday (20) for the presentation of "Mark of Achievement" awards by the Federation of Jewish Philanthropies.

Cited for outstanding work in the entertainment field were Grace Kelly, for films; Jackie Gleason, tv; Mary Martin, legit; Mitch Miller, record business; Arthur Schwartz, music, and Elmer Davis, radio. Special award to Patti McCormick, featured moppet player in "The Bad Seed," legit click.

Recipients were present with the exception of Grace Kelly, who had been called to Hollywood for film work, and Oscar Hammerstein II made the presentations. Janet Leigh served as Miss Kelly's "standin'."

What This Country Needs Is Recognition of Arts; Gish Says Ike's 'Friendly'

Hollywood, Jan. 25. — A Federal Ministry of Fine Arts, devoted to the recognition of worthy artists in all fields, is the aim of Lillian Gish, stage and film star, who is calling on all women to support the project. Women, she explained, compose 80 percent of motion picture audiences and are also strong in support of the legit theatre.

Other countries honor their artists, Miss Gish said, but not the USA. Sweden, she added, recognized Ernest Hemingway with the Nobel Prize and France has hung paintings by Grandma Moses in the Louvre. In this country they are not even honored with a postage stamp.

Actress recently discussed the Ministry of Fine Arts project with President Eisenhower and reported him as "very receptive." In fact, the President, in his State of the Union message to Congress, recommended some form of recognition for Americans who had contributed to the advancement of the arts. She has also consulted Hollywood leaders on the subject and has been promised assistance.

The main thing, however, Miss Gish insists, is to call on American women, who have a knack for accomplishing important things.

Eddie-Debbie Wrap Up Berlin's 'Girl Chase' Tune

Eddie Fisher and Debbie Reynolds jointly recorded for Victor Monday night (24) the new Irving Berlin tune, "A Man Chases a Girl Until She Catches Him." This is trade-doped for the big figures.

Fisher intones the number on his own for two major shows this week, Milton Berle and his own Coca Cola session.

Two Argentine nationals, speaking only Spanish, have sued the Ford Motor Co. and the case is scheduled to come up in the next few weeks in the N. Y. Southern District Federal Court. Plaintiffs are Jose Fernandez, 74, a former exporter of fruit, and his son, Ramon. Their attorney is Ralph Beaudry.

Case involves a publicity stunt. Pair started from Patagonia in Southern Argentina in 1950. Driving a 1914 Model T Ford they took two and a half years to traverse South and Central America, Mexico and then into Texas, where the pair claim they were first contacted by a Ford rep. Later in Toledo, Ohio, into which city they were led by a motorcycle escort, pair charge they were "hired" through a Ford interpreter to detour to Detroit. They spent a week, all expenses paid, and were put up at the Dearborn Inn. They then demanded compensation.

Although the Ford company has reportedly volunteered to pay the Fernandezes' transportation by air-plane back to Argentina, pair still demand compensation and have sued for \$250,000. Meanwhile, the pair have been living with various Spanish-speaking families and showing their color film of their trip at various clubs around New York and New Jersey while awaiting their day in court.

The claim of the Argentines acquires some significance as a precedent legal argument that a company which picks up and exploits a couple of adventuring motorists siphons off the publicity advantages incident to the adventure even prior to the tieup. Part of the Fernandez case, as brought out in pre-trial examination, are scrapbooks along their route over mountain and desert in their venerable Ford.

Ford is fighting the basic idea that its exploiters assume a financial obligation in making such tieups. Ford's general idea is that it played host, not employer, to the two tourists.

Nickleodeon Shrine Gives Philly Taste Of Hollyballyhoo

By JERRY GAGHAN

Philadelphia, Jan. 25. — Launched with a Hollywood fanfare never before witnessed in Philadelphia, William Goldman's Nickelodeon shrine to the film industry in the Franklin Institute was hailed last week as a film Valhalla for the whole trade, somewhat akin to baseball's "Hall of Fame" at Cooperstown, N. Y. Starting with luncheon in the Franklin Institute (local Smithsonian dedicated to the mechanical

(Continued on page 22)

THE MEN'S WEAR GAME

By BERT BACHARACH

Odd Facts: Every morning of the year, the men of this country don 600,000 brand new shirts. (With an average of five pins in each) . . . Bowler hats took their name from the original British maker, Bowler & Jarrett, Ltd. (If Bowler hadn't been the senior partner, they'd be known as "Jarretts") . . . A survey disclosed that 7½ million American men color their hair regularly.

People: Toots Shor used to be a travelling salesman for BVDs . . . Publicist Mack Millar sold men's furnishings for Arnold Constable . . . Prexy Frank (RCA) Folsom was a men's wear buyer for the Red Lion out on the Coast . . . Lou (Latin Quarter) Walters was an apprentice in his father's London tailor shop . . . Sam Goldwyn was a glove cutter in Gloversville.

Trivia: Napoleon not only carried cologne to the battlefield, he had a special campaign chest which contained 160 different scents . . . Unusual hat sizes—Duke of Windsor, 6¾; Max Baer, 7½/16 . . . Texas still has a law on its books prohibiting gins from carrying cans . . . It's estimated that some 250 million people in the world never wear a stitch of clothes. (There'll always be a Minsky!) . . . In a recent test of automobile driving ratings among 64 occupations, travelling salesmen came in a poor 62nd.

Reminiscences: The days when a kid wouldn't take a suit unless it had a watch in the pocket . . . An old Hart, Schaffner & Marx ad reads, "There are occasions when to appear in anything but a frock coat is uncouth." . . . 30 years ago, more than a million starched collars were turned out every day in Troy, N. Y. And when they died, "Arrow" marked down the good will item on their books from six million dollars to one buck!

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for
One Year
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

TAILING THE TALES, L.A. TO N.Y.

The Wrong Enemy

New York City's film set has been buzzing for some weeks with unconfirmable rumors of pressure against newspaper film critics. The rumors are not new but stand out, this time around, because of their current persistence. As usual, some people profess to have information which evaporates upon investigation. The reporters of VARIETY, after much digging, find no support for the hints, whispers and crosstalk.

One rumored target of Hollywood studio pressure, Bosley Crowther, of the N.Y. Times, admits he's heard the whispers himself, but declines to give them credence. In any event those in the know have no doubts about the attitude of the Times' ownership.

As to the N.Y. Herald Tribune whose film critic, Otis L. Guernsey Jr., has lately been transferred to the drama editorship: the perfect squelch of rumors exists in the fact that his successor as Trib film critic, William K. Zinsser, has been considerably tougher than was Guernsey and has injected his own bite and sarcasm into reviews.

Intermittent irritation of the Hollywood film studios with the New York critics is old stuff and surprises nobody. Partly this is a congenital difference in definitions. Film men tend to equate "good" with boxoffice, while critics equate "good" with art. Sometimes the two standards coincide; sometimes they are far apart. The extreme in-trade thinking was expressed recently in a film journal which extensively cited arithmetic in an attempt to slay aesthetics.

One comment may perhaps be offered, along with the hope that these rumors will presently turn blue and be decently buried: The American film industry has an honest war to fight round the world against political censorship. It would be unsmart to use bazookas to swat mosquitoes. Film companies cannot invoke free speech for themselves and seem to begrudge it to others.

Land.

Distributors Gratified as Dallas News (Rosenfield) Re-Evaluates Critiques

Film company homeoffice executives are hopeful that a switch in policy by the Dallas Morning News concerning its treatment of picture reviews might well cue similar changes in attitude by other papers across the country. (It's becoming an open secret that some distributors are doing a greater burn than ever over the way some dailies either brush off Hollywood news or are downbeat in reviews.)

John Rosenfield, the News critic who has the reputation of being "tough" on pix, conceded in his column recently "the first revision in 29 years of its (the News') approach to the job" of appraising films.

Added Rosenfield: "No longer are movie reviews to be lumped together as reports on the current screen. Each major picture has begun to represent not so much a 'new picture' as a highly individualized piece of entertainment. It competes not alone with other pictures but also with everything else in the broad theatre including stage plays, musical events, ballets and opera, and even television and radio.

"The 1955 attitude is not the newspaper's but the studios'. Something, perhaps the new screen aspect ratios, perhaps the blocked European currency which has forced Hollywood to send

(Continued on page 16)

BLOW UP JANE RUSSELL TORSO TO 50-FEET

There's to be a big splash in N. Y., too, for "Underwater!" Having scored a promotional nifty with its aqua-accented premiere of the Jane Russell-starring film in Silver Springs, Fla., earlier this month, RKO is now immersed in elaborate plans for getting Gotham in the swim of things. Pic opens at the Mayfair Feb. 9.

Highlight of the campaign is to be one of the most costly film signs (the term used to be "spectacular" but this has been confiscated by tv) to be erected in the area. Over \$50,000, claims RKO, and the dimensions indicate that this amount is not all fiction.

A 50-foot color transparency of Miss Russell in a bathing suit, painted on lucite, will be projected from a colored background of the ocean measuring 85 feet

(Continued on page 18)

STUDIOS HOT FOR EASTERN SCRIPTS

By GENE ARNEEL

New York City via its legitimate producers, book publishers, big magazines and worldly sophistication generally is producing most of the basic literary properties upon which the present and future prosperity of the Hollywood film studios is based. Not in years has competition for stories been as keen as at the present moment. Studio money is fast-talking itself into many an overnight deal. Buyers frequently find the ground has shifted under their feet in a matter of hours and story editors have been put into embarrassing spots with their bosses on not a few occasions because some rival prowler shot the bankroll and didn't wait for clause-splitting negotiations.

It seems an unexaggerated truth that the competition among Hollywood film producers for story properties—original scripts, novels and plays—has reached cutthroat proportions on the New York bargaining line. The result, obviously, is that prices for screen material are soaring to new peaks.

A second result, anticipated, is that the studios will be showing stepped-up interest in the Broadway legit theatre via pre-production deals, such as the way Paramount nabbed the rights to "Sabrina Fair," "Desperate Hours" and "My Three Angels" ("We're No Angels" in the film version).

The trade inside information is that in a few instances the buyer of a property actually has paid over the amount posted by the seller's agent as the basis for bargaining. This way the buyer closes a quick deal rather than engage in auction bidding with other potential purchasers. The others, having been shut out, do a burn.

Harry Cohn Piqued

Regardless of the authenticity of this, it's no secret that Harry Cohn, president of Columbia, felt he had the rights to at least one click play sewed up only to find a deal closed with a third party. At a higher price, of course.

Cohn recently bought "Solid Gold Cadillac" at \$360,000; "Rainmaker" went to Hal Wallis at

(Continued on page 18)

Failure of Producer-Distributors To Echo Exhibitor Fears Prevents United Front Vs. Toll Video

'Fanny' Sell Pends

Negotiations between Paramount and Joshua Logan and David Merrick, producers of the Broadway musical, "Fanny," for the film rights are continuing although the producers and authors have rejected Par's offer of \$500,000. The Par bids calls for a substantial cash payment plus a percentage on a sliding scale.

Logan and Merrick, it's understood, are setting their sights on between \$750,000 and \$1,000,000 with a high cash down payment. Harold Friedman, of Brandt & Brandt, is representing the authors (Logan, S. N. Behrman, and Harold Rome), and William Fitelson is reprising the producers in the negotiations.

Issue of toll-tv has split COMPO to a far greater extent than hitherto realized, with the Motion Picture Assn. of America in effect vetoing any exhibitor move to get the all-industry organization to take a definite stand on the matter.

Some of the exhibitor leaders now active in fighting fee-tv via the Joint Committee on Toll-TV last week commented with considerable bitterness on the MPAA's attitude which have never actually been defined as a veto. However, it stemmed from the cautious attitude taken by both Warner Bros. and Universal which raised legal objections to any unified approach. Without unanimity within its membership, MPAA obviously couldn't commit itself to any COMPO stand.

Odd aspect of the situation is that Paramount, despite its interest in Telenorm, apparently was quite willing to go along with the exhibitors. Company even indicated it might supply a witness at any forthcoming Federal Communications Commission hearings. Telenorm, using a coinbox, is geared up primarily for community tv which involves the wiring of each set.

That, the exhibs maintain, is precisely the way toll-tv should be authorized and the way it would

(Continued on page 16)

Ed Noble Deeds 200,000 Shares To Foundation

Edward J. Noble, American Broadcasting-Paramount Theatres board member and finance committee chairman, has gifted the Edward John Noble Foundation with 200,000 shares of AB-PT common stock. The block of shares has a market value of about \$4,500,000.

Foundation is a charitable organization headed by Noble. Donation reduces his common stock holdings to 8,949 shares while his 5% preferred ownership remains the same at 324,601 shares.

In other activity, Herbert J. Yates, president of Republic, bought up 10,000 additional Republic common shares, registered in the name of RPI, Inc.

21 INDIE PICTURES

ON RKO BLUEPRINT

Total of 21 indie pictures in addition to four of the studio's own films are due from RKO, according to Walter Branson, global sales chief. The product is either set for production or already completed, he said, adding it promises to give RKO an unusually active year. Company has been short on films for the past several years.

Indie lineup comprises two from Edmund Grainger's Ram Produc-

(Continued on page 18)

HOW IT WORKS

Over Allied's \$1,500,000 Ceiling Not At Directors' Penalty

Deals under which producers-directors William Wyler, Billy Wilder and John Huston are to make a number of films in association with Allied Artists are "open to negotiation" in any case where the budget on a single production exceeds \$1,500,000. That is, the filmmakers and Allied will discuss each project anew if it's unfinished and that cost level has been reached.

However, there's no proviso which imposes a penalty upon Wyler, Wilder or Huston because of budget expenditure over the \$1,500,000 as was erratum in VARIETY last week.

Wall Streeters See Long Glow For Amusements

Wall Streeters appear continuing high on the picture business. At least, no one is wagering that pic stock prices will go down even though the present peak levels represent a situation that sometimes prompt speculation a neat dropoff in market valuations.

Specifically, not a single investor as of mid-January was taking a short position on any film or theatre issue. (The short interest trader turns a profit only if the stock involved drops in price.) One outfit related to films, however, had minor short interest in the latest roundup compiled by the N. Y. Stock Exchange. This was Decca Records, which controls Universal, with 3,300 shares.

Continuing upbeat earnings statements are cited by brokers as inspiring the steady confidence in the film industry. Examples are Loew's, whose 1954 fiscal year profit of \$6,577,311 compared with \$4,380,603 the previous year, and Stanley Warner, whose earnings of \$1,110,100 for the quarter ended last Nov. 27 were more than double the net for the corresponding previous quarter.

National Boxoffice Survey

First-Run Biz Picks Up; 'Sea' Pushes Up to First, 'Cruz' 2d, 'Cinerama,' 'Biz,' 'Pagan' Next

Biz at first-runs is perking noticeably in numerous keys this session, with the old b.o. stalwarts still contributing to the fancy totals. In addition, a batch of new, strong films started out in key cities covered by VARIETY with excellent prospects indicated.

"20,000 Leagues Under Sea" (BV) and "Vera Cruz" (UA) ran neck-n-neck for top honors throughout the week. "Sea" finally winding in No. 1 spot. "Cruz" was right on its heels to cop second place. Walt Disney's "Sea" currently is displaying real stamina on its extended-run dates.

"Cinerama" (Indie) is pushing up to third, mainly because in key cities, where closing weeks have been announced, it is easily beating recent totals. "Show Business" (20th) is dipping to fourth position.

"Sign of Pagan" (U), with some additional, big playdates, is pushing up to fifth spot. "Young at Heart" (WB) is winding up sixth. "Destiny" (U) is capturing seventh money.

"Carmen Jones" (20th), helped by some fresh bookings, is climbing to eighth position. "Phffft" (Col) is in much the same category, and is taking ninth place. "Deep In My Heart" (M-G) is off to 10th spot.

"Silver Chalice" (WB), which has finished most of its bigger key city engagements, is dropping to

11th while "3-Ring Circus" (Par) rounds out the Top 12 list. "Green Fire" (M-G), "So This Is Paris" (U), "Aida" (IFE) and "Romeo and Juliet" (UA) are runner-up pix.

"Bridges at Toko-Ri" (Par) looms as standout newcomer. It is big to wow currently, playing its first six playdates. "Black Tuesday" (UA), with the benefit of three very big dates, shapes as another sock entry. It is big in Buffalo and Detroit, and terrific in Philly.

"6 Bridges to Cross" (U) is grossing nearly \$100,000 this week, the first session out, being mighty in Boston, great in Providence, fancy in Indianapolis and smash in N.Y. "Violent Men" (Col) ranges from good to big in some six keys this round. "Prince of Players" (20th) continues disappointing at the wickets, being light in Chi, okay in Boston, slow in Cleveland and lean in N.Y.

"Tonight's the Night" (AA) is good in Chi. "Detective" (Col) shapes okay to nice in most key spots currently. "She-Wolf" (Rep) is fine in St. Louis.

"Hajji Baba" (20th) looms good in Toronto. "Passion" (RKO) looks potent in Minneapolis. "Gangbusters" (Indie) is rated big in Boston and good in Buffalo.

(Complete Boxoffice Reports on Pages 8 and 9.)

VARIETY

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC.
Harold Erichs, President
154 West 46th St., New York 36, N. Y.
Chicago 11
London W.C.2
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
Sterling 3-5445
Chicago 11
612 No. Michigan Ave.
Detroit 4-9884
London W.C.2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

Subscription
Annual \$10 Foreign \$11
Single Copies 25 Cents
ABEL GREEN, Editor
Vol. 197 128 No. 8

INDEX

Bills	54
Chatter	62
Concert-Opera	60
Film Reviews	6
House Reviews	55
Inside Legit	55
Inside Pies	10
Inside Radio-TV	30
International	12
Legitimate	56
Literati	61
Music	43
New Acts	55
Night Club Reviews	50
Obituaries	63
Pictures	3
Radio-Television	23
Radio Reviews	35
Record Reviews	45
Frank Scully	61
Television Reviews	31
TV-Films	39
Vaudeville	50
Wall Street	13

DAILY VARIETY
Published in Hollywood by
Daily Variety, Ltd.
\$15 a year. \$20 Foreign

John Huston, Awash in Partners, Confers, Interviews, Cocktails During Arduous Quickie in Manhattan

By HY HOLLINGER

It was John Huston day in New York Friday (21). The director, who now resides in Kilcock, Ireland, and has confined his picture-making to abroad in recent years, winged in for a busy round of business conferences, press interviews, and cocktail receptions. He returned to his home in Ireland Monday (24) prior to taking off for India to scout locations for his next picture assignment.

Since Huston's services are much in demand and are currently spread among several groups, the tall, weather-beaten producer-director son of the late Walter Huston found himself faced with the task of promoting several projects at once. From the point of immediacy, "Moby Dick" heads the list. The newest screen version of the Herman Melville classic was completed Wednesday (19) in the Canary Islands after six months of shooting in Madeira, Ireland, Wales, London, and the Canaries. Including the preparation, the picture took two years to complete.

Huston's multi-connections came to the fore at a tradespress confab at his St. Regis suite Friday morning. The session was called by Warner Bros., which is releasing "Moby Dick." In addition to the Warner representative, the dramatics personae included Al Crown, president, and Harold Mirisch, partner, of Moulton Productions, the company which made "Moby Dick." Henry Rogers, of Rogers & Cowan, Moulton's publicity representative; Ernie Anderson, who's been handling the picture's and Huston's publicity abroad; Mill Todd, whose Todd-AO process Huston will use on his next picture; a Warner photographer; a photographer from Magna, the company connected with Todd-AO, and assorted tradespress reporters. Mirisch served in a dual capacity since he's also an executive of Allied Artists with which Huston

(Continued on page 18)

India Censors Worsen; Some American Features Rendered Unintelligible

Censorship situation in India is getting worse and prospects of any improvement in the near future appear dim, the film companies in N.Y. are told.

Estimates put the number of U.S. pix banned in India during 1954 at around 50. A great many others were cut so badly by the local scissor-wielders, they were virtually unintelligible. American imports into India during the year are put at around 300.

To make matters worse, the Indian parliament recently passed a bill agreeing with the suggestion of one of its members that, if anything, closer supervision of motion pictures was needed. While this has no direct bearing on the operations of the censor board, it is seen as giving it an added incentive to be tough on western imports.

Motion Picture Export Assn. several months ago retained Sir Clifford Agarwala, eminent Indian jurist and a former head of the cen-

(Continued on page 22)

FEB. 6 'TOAST' FOR COLUMBIA PICTURES

Columbia Pictures will be toasted on Ed Sullivan's CBS-TV show Feb. 6. Full hour program will focus on the Col "story," via the appearance of many of the studio's players and the presentation of clips from new and old Col films.

Eddie Fisher will present songs from "Jolson Story" and "Jolson Sings Again" and Teresa Brewer is set to do the tunes from the forthcoming "Three for the Show." Marge and Gower Champion, starred in the latter film, also will appear on the Sullivan salute along with Maureen O'Hara, Donald Crisp, Dianne Foster, Robert Emmett, Bill Leslie, Kim Novak and Betsy Palmer. They're being flown from the Coast to N. Y., specially to appear.

SUES RUSS BIRDWELL

Iranian Actress Says She Got No Action in Fame Quest

Los Angeles, Jan. 25.

Paula Verdier, Iranian actress, also known as Laura Sadia and PaVanne, filed suit against Russell Birdwell asking \$17,500 damages for Hollywood publicity which she claims has not been forthcoming.

Plaintiff contends she has a contract calling for an outlay of \$2,500 and 10% of her earnings whereby Birdwell was to keep her name constantly before the public in association with Hollywood biggies. In addition to her \$2,500 she wants \$15,000 punitive damages.

British Film Acad Nominates

Eight American pictures, nine British and one each from Mexico, Italy, Japan and France have been nominated for the "best of 1954" awards by the British Film Academy, England's counterpart to Hollywood's Academy of Motion Picture Arts and Sciences. Two awards are to be voted in this class, one for a pic from any source and the other for a British film.

The nominees: from the U.S., "Caine Mutiny," "Executive Suite," "How to Succeed in a Millionaire," "Moon Is Blue," "On the Waterfront," "Rear Window," "Riot in Cell Block 11" and "Seven Brides for Seven Brothers"; British, "Carrington V. C.," "Divided Heart," "Doctor in the House," "For Better, for Worse," "Hobson's Choice," "The Magpie," "Purple Plain," "Romeo and Juliet" and "Young Lovers."

Others are "Adventures of Robinson Crusoe," Mexico; "Bread, Love and Dreams," Italy; "Gate of Hell," Japan, and "Wages of Fear," France.

Candidates for the best British actress citation are Brenda de Banzie, for "Hobson's Choice"; Audrey Hepburn, "Sabrina"; Margaret Leighton, and Noelle Middleton, "Carrington," and Yvonne Mitchell, "Divided Heart."

In the running as best British actor: Maurice Denham, "Purple Plain"; Robert Donat, "Lease of Life"; David Niven, "Carrington"; John Mills, "Hobson's"; Kenneth More, "Doctor in House," and Donald

(Continued on page 54)

OSCAR BALLOTS OUT; AIR NOMINEES FEB. 12

Hollywood, Jan. 25.

Preliminaries for the 27th Oscar Derby are under way with the mailing of 13,438 nomination ballots by the Academy of Motion Picture Arts and Sciences. Votes must be returned by midnight Jan. 29, with nominations to be announced on Feb. 12.

Those receiving ballots were 1,600 Academy members; 9,757 members of the Screen Actors Guild; 455 in the Screen Directors Guild; 734 in the Screen Writers Guild; and 892 representatives of technical crafts in the film industry.

Jack Webb will emcee nomination-announcement ceremonies, first time out on television. Program, lasting 90 minutes, will be carried coast-to-coast on the entire NBC tv and radio networks, 6-7:30 p.m. (PST). Oscar presentations will be made March 30.

MARYLAND CENSOR REBUTS PREMINGER

Editor, VARIETY:

Will you kindly publish, as a news item, in your next issue, the following reply to Otto Preminger's article in last week's VARIETY.

Otto Preminger's recent tirade against film censorship in general, and the Maryland setup in particular, hits an all-time low in my experience as a movie censor. Preminger asserts that Maryland's "chief censor is always a politician," that as "the state's present governor, Theodore R. McKeldin, is a Republican, so automatically is Sydney Traub," that, "when next a Democrat is elected governor, Traub will be supplanted by a party-working Democrat."

I hardly believe that I can qualify for the title of "politician," particularly in the sense that Preminger attaches to the term. But I admit that I was elected and re-elected to the Baltimore City Council back in the thirties, following which I assumed another public assignment, namely, a four-year tour of duty with the Army Air Force, first as a captain and finally as lieutenant-colonel. Three years after I returned to the practice of law, Maryland's then Governor, William Preston Lane Jr., a Democrat, selected me, a Democrat, to head the Board of Motion Picture Censors. When my term expired, Governor McKeldin, a Republican, re-appointed me to the office.

Concerning Preminger's further misstatement that "all the subordinate jobs are doled out to the

(Continued on page 54)

Hawaii's Lewis P. Rosen Partners With Holt To Produce Hi-Cost Films

Hollywood, Jan. 25.

Nat Holt, indie producer, disclosed the formation of a new partnership with Lewis P. Rosen for the production of a number of high-budget films, probably for RKO release. Rosen is co-founder of Royal Amusements and Royal Theatres of Hawaii and president of the Civic Auditorium of Honolulu.

Two films lined up so far for the new partnership are "Texas Lady" and "Louisiana Lottery," one of which is slated to roll late in February or early in March. Holt recently completed "Rage At Dawn," starring Randolph Scott, for RKO release.

Miller's 'Baker's Dozen' Stunt Grabs Free Space

Minneapolis, Jan. 25.

Universal branch here boasts the distinction of being the first local film exchange to crash the dailies with art for a sales drive. An original and ingenious promotion stunt conceived by the branch manager, LeRoy J. Miller, turned the trick. It also created much talk in film circles and publicized the drive in most unusual and effective fashion.

Instead of being satisfied with the usual form letters to exhibitors announcing the Charles Feldman sales drive, which extends from Jan. 1 to April 30, and asking support for the campaign back of 13 features, "a baker's dozen," Miller toggled out two of his salesmen, Charles Bliss and Robert Helmerston, as bakers.

N. Y. to L. A.

Harry Cohn
Ben Gage
Helen Gould
George Gabby Hayes
Janet Leigh
Rudolph Mate
George Murphy
Frank Rosenbergs
Sylvia Sidney
Mike Todd
Esther Williams

Minneapolis, Jan. 25.

Vast number of oat operas being served up on tv isn't stopping action pictures, including Westerns, from continuing to be exhibitors' bread and butter boxoffice. Even in urban centres like Minneapolis and St. Paul such film fare is still the most dependable of any at the b.o. and its performance there remains the most consistent.

Such seems to be the convinced doctrine of all branch managers, circuit buyers-bookers and exhibitors generally.

New York Sound Track

Joshua Logan hopes to land Rosalind Russell for the schoolteacher part in "Picnic," which he'll direct for Columbia. Bill Holden has the male lead . . . William Perleberg on the prowl for a new title of his upcoming picturization of the book, "The Magnificent Bastards" . . . Production Code has okayed Columbia's "Three for the Show." Legion of Decency is withholding its verdict pending possible changes in the bigamy angles in the script . . . Irving Manheimer in Hollywood to finalize arrangements for the Gold Medal Awards Dinner to be staged by Photoplay on Feb. 10 . . . Mr. and Mrs. A. H. Blank are leaving New York City this weekend for a three-months world tour. He is president of Tri-States and Central States Theatres in Iowa, Illinois and Nebraska . . . Barbara O'Neill planned to Nassau, Bahamas, Sun. (23) to join the cast of "Rebel Island" which Edward Ludwig is directing there for Republic release . . . Dean Allen, the original voice of Donald Duck, recuing in Hospital for Special Surgery, after major operation.

Morton A. Spring, Loew's International v.p., left yesterday (Tues.) for a tour of Metro offices and theatres in Latin America. He'll be joined by Maurice Silverstein, the company's regional director for Latin America . . . Metro has acquired the screen rights to "Somebody Up There Likes Me," the story of Rocky Graziano, to be published in March by Simon & Schuster, and also scheduled as the lead story in the upcoming edition of the Book of the Month Club's "Books Abridged." Previous condensation recently appeared in Look mag. . . . Kitty Kallen signed for Universal's western musical, "The Second Greatest Sex" . . . Elroy (Crazylegs) Hirsch, gridiron star turned film actor, arrived in Gotham yesterday (Tues.) to begin a 12-city tour in connection with his latest starring picture, "Unchained." The Warner Bros. release opens at the Victoria, N.Y. tomorrow (Thurs.) . . . Lowell Thomas back in New York from an around-the-world tour for his new Cinerama picture, "Seven Wonders of the World."

Agent Mitchell Gertz, in Europe on a talent quest, has signed a Dutch cabaret entertainer, Wim Sonneveld on the basis of his first feature film, due for release in Amsterdam Feb. 10 . . . Pittsburgh's Variety Club (Tent No. 1) banqueting Harold Cohen Feb. 20 on account of his winning Screen Directors' Guild "best critic of year" accolade.

Vet film exec Budd Rogers and wife celebrate their 35th wedding anni tomorrow (Thurs.) . . . Monty Salmon, managing director of the Rivoli, confined to St. Mary Abbotts Hospital, London, with a compound leg fracture. He was struck by an automobile while on a visit with members of his family in the British capital . . . As part of this week's newsreel, RKO Theatres has a clip showing the preem of "Underwater" in Silver Springs, Fla. . . . "Let's Dance with Marge and Gower Champion" by Bob Thomas, on terperly instruction with illustrations, out this month via Grosset & Dunlap at \$1.

Arthur M. Rosen, aide to Nat Lapkin on Cinerama production activities, engaged to Helene Weiss, of Paris. A June wedding in Paris is planned. Senior Rosen is executive v.p. of Stanley Warner. His uncle is SW prexy Si Fabian . . . Irja Jensen, Finnish-born actress, has exclusive contract with producer Fred Feldkamp. She's featured in the current "Operation Manhunt," United Artists release . . . Recent stories about Stanley Kramer having hired a man to promote "Not As A Stranger" book sales as a means of building the pic adaptation potential, brought a note from pressagent Dick Weaver. He wants the world to know that he did the job. Other companies now are copying it, incidentally.

Censors Should Be Trained for Jobs

N.Y. Head Finds Ontario Report on Methods 'Enlightening'—Richmond Stresses Positive

When You Have a Rep

Boston, Jan. 25.

Exploiteer Terry Tupper in Boston last week to ballyhoo the radio-rooted "Gangbusters" feature film took a royal ribbing from the film row wags and journalistic tribe.

They insisted they believe he staged the uprising at the State Prison as a tie-up.

Film censor jobs in the various states should be filled by Civil Service personnel that is qualified via background and education for these difficult and responsible positions, Hugh M. Flick, the N. Y. censor, declared in N. Y. this week.

Flick, who last week attended a two-day powwow of four state censors in Richmond, Va., stressed that he didn't mean this to be taken in any way as a criticism of his colleagues in other states. However, he added, "if censorship is to be put on an intelligent level, and if it is to survive that way, it must be carried out by qualified people who fully grasp what is involved here."

Appointments to the censor boards in all states except N. Y. are on a political basis. Flick is a civil service employee. Difference, it's been pointed out, is that

(Continued on page 18)

L. A. to N. Y.

Van Alexander
Polly Berger
Roy M. Brewer
Linda Christian
George Cukor
Glenn Davis
Jane Fische
L. Wolfe Gilbert
Lillian Gish
Barbara Hale
Mitchell Hamblurg
Elroy Hirsch
Jose Iturbi
Joseph Kaufman
Betty and Jane Kean
Grace Kelly
Ray Klune
Jesse L. Lasky
Hal R. Makelim
Abe Olman
Wynn Rocamora
Cy Roth
Victor Saville
William Spier
William Taub
Robert Taylor
Ursula Theiss
Benay Venuta
Edward Wolpin

Australia, 1954, One Big Year

By NORM LOUDEN

Sydney, Jan. 25.

Riding the wave of the greatest era of population, industrial and economic expansion in the country's history, the film industry of Australia chalks up 1954 as the best year in its history.

Biz was well ahead of previous years—a result attested by Fox-Hoys topper Ernest Turnbull, and Greater Union loop chief, Norman B. Rydge.

Rydge, chairman and managing director of the Greater Union Theatres group, which includes

(Continued on page 18)

N. Y. to Europe

Peter Brook
Leslie Caron
Wolfe Cohen
Chandler Cowles
Faith Domergue
Mary K. Frank
Fred Harris
Sol Hurok
John Huston
Mal Zetterling

Europe to N. Y.

Nat Cohen
Anton Dolin
Mario del Monaco

Can't Get Too Much Oats?

CALL HOME-TOLL B. O. CANCER

Jefferis' Does a Paul Revere

St. Louis, Jan. 25.

A strong warning that home-toll tv presents one of the greatest threats ever faced by the motion picture exhibitor has been sounded by A. B. Jefferis, prez of the Mid-Central Allied Independent Theatre Owners and gen. chairman of the National Allied Drive-In Theatre Assn., that will hold its second annual convention here on Feb. 8, 9, 10.

Jefferis said "It is regrettable that apparently very little interest has been shown among exhibitors as a whole about this hazard that may well put them out of business but seemingly lack of interest stems from lack of information and study on the subject. It behooves every exhibitor to exert some effort to fight this critical situation that he did when he made the struggle for the elimination of the Federal admission taxes."

The report on the home-toll menace will be made at the convention by Trueman T. Rembusch of Indiana. Harold Wolff, newly retained by the Joint Committee on Toll-TV as its public relations counsel, will also address convention on the "vast propaganda campaign" being waged by the proponents of subscription television.

Rules-of-Evidence Change, If Enacted, Would Multiply Exhib Antitrust Suits

Film industry's troublesome legalistic front would be the source of still more woe for the distributors under amendments to the antitrust laws being asked of Congress by the Department of Justice.

Although some N. Y. execs say they're vague on the specifics, it's indicated that the requested revisions in the antitrust statutes, broadly, would give an exhibitor plaintiff the right to use as prima facie evidence in his private suit a judgment against the companies which the Government has obtained.

It would work along these lines. Schine Theatres, for example, lost the antitrust action instituted against it by the Justice Department. The decree in this case could be pointed to by another theatreman who's suing Schine as evidence that Schine has violated such laws. Under the present statutes this is not allowed; the suing theatreman has to prove the violation independently despite the outcome of the preceding Government suit.

If the changes in the law go through, the exhibitor plaintiff, relieved from the necessity of proving the antitrust violation, would be required only to prove that he actually suffered damages.

The same principle obtains, it's apparent, with the giant Government suit that resulted in the various divorce and trade-practice decrees against all eight major distributors and the previously affiliated circuits.

Lawyer sources say that pending suits by private exhibitors now ask combined total damages of over \$400,000,000.

There's no fear of court awards anywhere near that astronomical amount, of course, because of the invalidity of some complaints, settlements and awards of greatly less than the damages alleged. But the figure does reflect the present scope of the legalistic battlefield.

SMALL'S 'BRASS RING' WITH UNITED ARTISTS

Indie producer Edward Small, who recently closed a deal with Warners for distribution of "New York Confidential," now has another tieup with United Artists.

UA will release "The Brass Ring," to roll next month with Anthony Quinn, Farley Granger and Anne Barcroft in the leads. Small distributed through UA and Columbia in past.

Crown Ready to Roll

Crown Productions, formed by Robert Goldstein and Robert Jacks for a two-ple sked, expects to roll its first film by April at the latest. Both pix will be for United Artists release, with the distrib participating in the financing.

With Goldstein and Jacks coproducing, Spyros S. Skouras Jr. and Plato Skouras also are financially interested in Crown. Two films slated are "A Killer Is Loose" and "A Kiss Before Dying."

BITTER EXHIBS RAISING FUNDS

Intent on stepping up their campaign to "expose" the purposes and ultimate effects of home toll-tv, film theatre operators last week decided to raise a \$150,000 fund to help them take their arguments to the press and public.

Meet of the Joint Committee on Toll-TV in N. Y. also retained Harold Wolff & Associates as its public relations counsel "to combat the propaganda of the protagonists of home toll-tv." Additionally, the committee confirmed the retention of the lawfirm of Cohn & Marks in Washington to rep it in any proceedings before the Federal Communications Commission, and determined to engage expert engineering advice and to open an office in Washington "in case the matter becomes a legislative issue."

In a joint statement put out by Alfred Starr and Trueman Rembusch, co-chairmen of the committee, they declared that "the inherent fallacies in the arguments being made by the sponsors of home toll-tv must be exposed, and theatre owners must affirmatively and logically present their position. They must refuse to be put on the defensive in this matter. The public must be informed that home toll-tv is economically unsound, that it'll deprive the public of free tv, and that it will create a government-sponsored monopoly."

See Exhibs 'Desperate'

In a quick reply to the exhibs, Arthur Levey, Skiatron Electronics & TV prez, commented: "The exhibitors' organizations are desperate. They have no answer to the public demand for better tv entertainment in the home. They have (Continued on page 13)

Al Lichtman Concedes 'Last Runs' Face Bleak Fate in Present Epoch

Hollywood's concentration on the "fewer but bigger" success formula may spell the end of the multiple-change sub-run in the key cities, according to Al Lichtman, 20th-Fox director of distribution.

Discussing the effect of fewer pix on exhibition, the 20th exec opined that the lower strata sub-sequents were having a tough time competing with the big sub-runs, like Loew's and RKO Theatres. However, he thought, any theatre with up-to-date equipment and geared to modern conveniences has a perfectly good chance for survival even in a product-short market.

Lichtman said he thought the double feature would survive despite programming difficulties, but envisioned the day when poor supporting films would be replaced by theatre-tv. 20th intends to bring out the Eidophor color theatre-tv system. "People want a three-hour show," Lichtman held. "That's why I think double features will continue to be with us."

He defended Hollywood for turning out fewer pix, stating that it was difficult to make good films as fast or to make as many of them as in the past. 20th, he said, hopes to release 24 features in 1955. "We now spend as much on half of what we used to make as we did in the days when we had 35 and 40 pictures a year," he declared. The answer to what was ailing Hollywood was to give the public a better show, he felt. "If it weren't for the new look in the industry, we'd all be in a lot of trouble," Lichtman said.

'Boy & Bull' for Mexico

"The Boy and the Bull," originally slated for lensing in Spain, is now to be shot in Mexico, according to producer Frank King.

Weather conditions and casting complications in Spain were cited by the filmmaker as reasons for the shift. Film is to be done in CinemaScope for United Artists release.

Pacemaker's Personalized 'Sell' Overcomes Provincial Exhibs' Closed Minds on British Pix

Softcover 'Battle Cry' Zooms to 900,000

Another example of a film boosting the sale of a book on which it is based is that of "Battle Cry." The original hardcover edition, although, on the bestseller list for two years, never exceeded 100,000 copies in sales.

The Bantam paperback edition at 50c, although released to coincide with the Warner Bros. picture, has already sold 990,000 copies despite the fact that the picture's distribution has been delayed until February. Part of the new interest in the tome is attributed to the publicity connected with the film version. Bantam is readying another printing of 300,000 in anticipation of additional sales when the picture is released.

Previous examples of book sales zooming as a result of film connections are "From Here to Eternity," "The Caine Mutiny," and "The Egyptian."

'Matador' (Ferrer) Divided Between Columbia, Allied

In a unique deal, Columbia will join with Allied Artists in financing and distributing a film to star and be coproduced and directed by Jose Ferrer. Property is "The Matador," Barnaby Conrad novel, rights to which previously were owned by John Huston.

Col and Allied are to bankroll the project on a 50-50 basis. Also, whatever pesetas are required (exteriors are to be lensed in Spain next August) will be contributed by Film Locations, Ltd., which is headed by Mike Frankovich. FLL will be Ferrer's coproducer.

Columbia receives Eastern Hemisphere (Europe, Africa, Asia) releasing rights and Western (North, Central, South America) go to Allied. Further, Col will distribute in certain South American countries where Allied doesn't have offices.

"Matador" is to be scripted by Ketti Frings.

Meanwhile, Allied has given a new interpretation of its production partnership deals with Huston, William Wyler and William Wilder. Company's deal with each becomes "open to negotiation" in any instance when a pic budget goes over \$1,500,000, it's said. Previously, it was reported that once that figure is exceeded the producer-directors could lose on their ownership percentage.

TODD MAY TAKE OVER ALLIED'S HUSTON DEAL

Hollywood, Jan. 25.

Michael Todd Co. may take over Allied Artists commitment with John Huston for the latter's production of "Man Who Would Be King." According to Todd, if the deal goes through—it's now in the negotiation stage—the film will roll next January in India.

"King" is to be lensed in the Todd-AO 70m process for roadshowing in 60 theatres around the world. Following this, a reduced 35m version will be made available for regular exhibition.

Original plan was for Allied to finance "King" as part of its three-picture deal with Huston. If the project goes to Todd, Allied will receive 25% of the ownership in return for partial financing.

Opposition to British and other pictures of foreign origin in the sticks can be overcome by aggressive, personalized selling. That's the view of Max A. Goldberg and Erwin A. Lesser, two members of the triumvirate (plus William Goldberg) operating Pacemaker Pictures, Importers and Indie Distributors of pix from abroad.

Unlike most indie distibs who turn their pictures over to states righters and forget 'em, the Pacemaker executives maintain absolute control over their properties from the moment they reach the U.S. They completely overhaul the original advertising and publicity campaign and tailor the pitch for different situations, using one appeal for an art house situation and another for a strictly commercial house. Thusly, they provide a different set of ads and press books for each theatre booked.

Lesser, sales manager of the organization, is a one-man good will ambassador for foreign films. He spends at least 26 weeks of the year on the road, visiting exhibitors throughout the country, hammering away at the b.o. values of his product. Pacemaker undertakes to handle only two or three pictures annually so that full concentration can be placed on the individual selling method.

That Pacemaker's system is paying off is proved by the dates lined up and the grosses achieved for "High Treason," a British import, "The Sinners," a French film, and "The Holly and the Ivy," another British entry. Pacemaker has been able to get 1,100 to 1,500 dates for each of these films and grosses in the neighborhood of \$100,000. The \$100,000 take would be equivalent to \$750,000 for a good American picture.

Taps New Market

What is most remarkable about Pacemaker's achievement is the type of cities it has been able to hit with its product. These include such towns as Bird's Nest, Va., and Frostberg, Md., as well as circuit (Continued on page 16)

FLOYD ODLUM-SHARES CREEP UP ON HUGHES

Atlas Corp., investment trust headed by Floyd Odium, last month acquired 115,000 additional shares in RKO Pictures Corp., holding company from which Howard Hughes acquired the RKO production-distribution assets. This gives Atlas direct ownership of 1,000,000 shares.

It's figured that further buyups could give Odium control over the company. Hughes owns 1,262,000 shares and there's yet to be any agreement between Odium and Hughes on placing the outfit, which is merely a corporate shell, into some sort of investment enterprise as a means of cashing in on capital loss carry forward tax advantages.

In the absence of an accord, Wall Streeters point up that Odium might well wrest control from Hughes via proxy alignments with other investors plus the additional direct stock purchases. This will not be decided until the corporation's annual meeting next June, unless a special meeting is called before that time.

Editors Threaten Strike

Hollywood, Jan. 25.

A 60-day notice of intent to strike was served yesterday (24) by Motion Picture Film Editors, Local 776, IATSE, on five organizations on contention these had refused to sign new pact in negotiation since last August.

Served were Alliance of Television Film Producers, Society of Independent Motion Picture Producers, Independent Motion Picture Producers Assn., Allied Artists, Walt Disney Productions,

McDonald to Fellows: 'You Unsubtle Scuttler'

Eugene F. McDonald prez of Zenith Radio Corp., tangled last week with Harold E. Fellows, president of the National Assn. of Radio and Television Broadcasters, over the latter's "taking a position which lines up with motion picture exhibitors in a not very subtle effort to scuttle subscription television."

McDonald had reference to a letter McDonald had written to the Federal Communications Commission on Jan. 4, commenting on Zenith's supplemental petition for early approval of toll-tv.

The Zenith prexy charged Fellows wasn't speaking for the general membership but only for a few heavy dues payers who, as he saw it, dislike subscription tv "as a means for other tv stations to compete with them successfully." "I find it hard to understand how you can appear to line up your organization in the same corner with the theatre exhibitors," McDonald wrote.

Levy Interprets Bessemer, Ala., Tax Decision

Question of the right of cities to levy a tax on theatre admissions comes under the scrutiny of Theatre Owners of America general counsel Herman M. Levy in his latest "industry case digest." Selecting a recent case which came up before the Alabama Supreme Court, Levy outlines the suit, gives the court's decision, and interprets the court's ruling as it might affect similar cases involving exhibitors and local municipalities.

The case in question concerns the suit of Bessemer Theatres Inc. against the city of Bessemer, Ala. The city enacted an ordinance levying a license tax on theatres in the city, taking 1c on admissions over 10c and 2c on admissions over 15c. The plaintiff brought suit claiming the ordinance "grossly and unlawfully" discriminated against him as a theatreowner and thus violated provisions of the State and Federal Constitution; that the ordinance selected the film industry and burdened it with a different and greater tax than imposed on other industries, and so much greater as to make it "an arbitrary and capricious exercise of the power of (Continued on page 20)

DCA Takes 'Hand'

Distributors Corp. of America has added "The Stranger's Hand" to its release lineup.

Graham Greene story was produced abroad by John Stafford and Peter Moore.

The Far Country (COLOR)

Rugged outdoor action in color with James Stewart and profitable b.o. outlook.

Universal release of Aaron Rosenberg production. Stars James Stewart, Ruth Roman, Corinne Calvet, Walter Brennan, Henry Morgan, Steve Brodie, Connie Gilchrist. Directed by Louis de Rochemont. Screenplay by Gordon Chase; camera (Technicolor), William Daniels; editor, Russell Schoengarth. Released Jan. 18, '35. Running time, 74 MINS.

Jeff	James Stewart
Ruth	Ruth Roman
Henry	Henry Morgan
Corinne	Corinne Calvet
Walter	Walter Brennan
John	John McIntire
Steve	Steve Brodie
Connie	Connie Gilchrist
Robert	Robert Wilke
Chubby	Chubby Johnson
Dusty	Dusty
Jack	Jack Elton
Kathleen	Kathleen Freeman
Connie	Connie Van

(Aspect ratio: 2-1)

"Rugged action is featured in 'The Far Country' to go with its rugged outdoor scenery, and the results add up to film entertainment that will have a profitable track through its playdates. Pic marks the fifth successful combination of James Stewart, as star, Aaron Rosenberg as producer, and Anthony Mann as director, the team's previous four offerings having clicked at the boxoffice.

Cast and crew located around the Columbia Ice Fields and in Jasper Park to get the chilly atmosphere to go with a story of the far north, set back in the pioneer days when gold was luring adventurous souls to the snow country. The location areas in Canada provide the film with beautiful, almost frighteningly rugged, scenery that makes a good backdrop for the Borden Chase outdoor action plot.

Stewart arrives in this setting driving a herd of cattle, which he and his partner, Walter Brennan, figure to unload at fancy prices in the gold-crazy country around Skagway and Dawson. The partners are in trouble almost immediately, because Skagway's strict-law, John McIntire, tries to command the herd before it can be driven to Dawson. In the latter frontier town, Stewart finds a few good citizens trying to combat the sin and fighting brought there by saloon keeper Ruth Roman. He maintains hands-off, though, until McIntire claims jurisdiction. Brennan, turning civic-minded, he goes on the prod for a rousing, guns-blazing climax.

Stewart and Brennan are completely at home in this type of film and handle their characters with the expected ease. The distaff stars, Miss Roman and Corinne Calvet, a gold fields girl who gets Stewart at the finale, add quite a bit to the entertainment values. While Miss Roman's chore is that of a heavy, she doesn't make it heavy and warms the audience to her. Miss Calvet is delightful. McIntire is exceptionally good as the prime heavy and Jay C. Flippen comes over strongly as a bottle-loving friend of the two male stars. Henry Morgan, Steve Brodie, Connie Gilchrist, Chubby Johnson are among the capable supporting players.

The Technicolor lensing by William Daniels and Russell Schoengarth's editing head the good technical credits. The score, directed by Joseph Gershenson, is as noisy as the gunplay at times.

Broq.

Animal Farm (BRITISH-COLOR)

Powerful preachment in color cartoon form of Orwell fable. Good for art spots but uncertain for general audiences.

RKO release of Illas-Batchelor production presented by Louis de Rochemont. Based on the George Orwell fable. Story development: Lothar Wolff, Borden Chase, Philip Stangor, Denham. Camera (Technicolor), S. G. Griffiths; music, Matyas Seiber; narration, Gordon Harker. Released Jan. 20, '35. Running time, 75 MINS.

Human greed, selfishness and conniving are lampooned in "Animal Farm" with the pigs behaving in a pig-like manner and the head pig, named Napoleon, corrupting and perverting an honest revolt against evil social conditions into a new tyranny as bad as, and remarkably similar to, the old regime. In short, this cartoon feature running some 75 minutes is a sermon against all that is bestial in politics and written in the human will to live in luxury at the expense of slaves.

Made in Britain, the cartoon is vividly realized pictorially. The musical score, the narration, the sound effects and the editing all are of impressive imaginative

quality. Although it may be a cliché for reviewers to observe "not for children," the truth may be just the opposite. It could be argued that this is very much the sort of sobering lesson about glib oratorical protestations of equality and brotherhood, and how cruel, gangster-like leaders exploit the hopes of "sincere" men, which children should be exposed to young.

But while applauding the lesson and cheering the technical skills involved in creating this unusual attraction, the boxoffice question must remain open. Presumably "Animal Farm" is for the upper middle, the art houses, the discriminating clientele. Not that anybody should have too much difficulty "understanding." Still it's just not the kind of film fare which is likely to be "popular." A wee mite on the somnolent side.

Land.

Unchained

Good program melodrama, using the California Institution for Men at Chino and rehabilitation wonders performed there for factual background.

Warner Bros. release of Hall Bartlett production. Stars Elroy Hirsch, Barbara Hale, Chester Morris, Todd Duncan, Tim Lincecum, features Johnny Johnston, Peggy Kennedy, Jerry Paris, John Qualen, Bill Kennedy, Henry Nakamura. Written and directed by Elroy Hirsch. Screenplay by "Scudder's" Prisoners Are People; camera, Virgil E. Miller; editor, Cotton Warburton; music composed and conducted by Alexander Scudder and Hy Zaret. Previewed at California Institution for Men, Chino, Calif., Jan. 19, '35. Running time, 74 MINS.

(Aspect ratio: 1.85-1)

There's a public service flavor to this melodrama that raises it a notch above the usual prison thriller. The regular program market should find it a good entry, able to handle either top or bottom of the bill according to its situation. Additionally, the exploitation factors, if properly used, may get it extra coin in special playdates.

The public service aspect comes from its factual story basis and its lensing in the California Institution for Men at Chino—a prison without walls or armed guards, where inmates, from murderers on down, can pay their debts to society and at the same time retain some portion of personal dignity.

There are no uniforms, no gun towers, no lock steps, nor clanging steel doors restricting C. I. M. inmates once they have been through a brief indoctrination period at the humane institution founded, not without long struggle, by its inmate superintendent, Elroy Hirsch. "Scudder's Prisoners Are People," was the basis for the screenplay by Hall Bartlett, who also produced and directed, and the film was previewed in the prison messhall, with guests and inmates both attending.

Picture was produced independently by Bartlett, and Warner Bros. has taken on the distribution. Like Bartlett's two previous productions, "Navajo" and "Crazylegs," this entry is told in okay dramatic terms and with a simple sincerity that gets the message across while maintaining entertainment aims. To present the C.I.M. and Scudder story, the script uses Elroy Hirsch as a murderously-tempered convict transferred from stern confinement in San Quentin to the 2,600-acre prison at Chino. In this new environment and under a different code for handling men, he gradually loses his desire to escape and determines to serve his time with good grace.

Incidents portrayed in the plot are either actual happenings or those that could have occurred in the 14 years that C.I.M. has been in operation. However, despite this basis, the picture at times becomes stock, as do some of the characters, but Bartlett generally keeps it moving along a satisfactory course with fairly believable performances by Hirsch, Todd Duncan, Johnny Johnston, Jerry Paris, John Qualen, Bill Kennedy and Henry Nakamura, inmate principals involved in the plot. Scudder is played by Chester Morris, while distaff interest falls to Barbara Hale, as Hirsch's wife, and Peggy Lusk, as girl friend of Jerry Paris. These three haven't much to do, but the femmes sell

Innocents in Paris

"Innocents in Paris," an Independent Film Distributors release of Romulus-Amato de Canavese, a British production, was reviewed from London by VARIETY, July 29, 1933. British import, scheduled to preem at the Palace Theatre, N.Y., stars Alastair Sim, Ronald Shiner, Claire Bloom, Margaret Rutherford, and Laurence Harvey. Pic is being released in the U.S. by Tudor Pictures.

Reviewer Myro opined: "Little that is new in the idea, but the treatment is fresh and happy. Coverage is rather exhaustive but covers of Paris night life, including the Moulin Rouge dancers doing the Can-Can."

the idea of family visiting permitted on the prison's picnic grounds on weekends and holidays. Lensing by Virgil E. Miller is good, as is the Alex North score. A title tune is sung by Duncan, who also is heard on a hymn during a sequence.

Broq.

Jupiter's Darling (MUSICAL-C-SCOPE-COLOR)

Satirical muscledomy takeoff on costume actioners. Fairly entertaining with good b.o. outlook, few situations; otherwise spotty.

Metro release of George Wells production. Stars Esther Williams, Howard Keel, Metta Gold, George Chaffner, and Sanders. Features Richard Haydn, William Demarest, Norma Varden. Directed and produced by George Wells. Screenplay by Kingsley; based on the play "Road to Rome" by Robert E. Sherwood; camera Don J. Granger; editor, Ralph E. Winters; songs, Burton Lane, Harold Adamson; music arranged and conducted by David Rose; musical supervision: Saul Chaplin; choreography, Hermes Pan; vocal supervision, Jeff Alexander. Previewed Jan. 7, '35. Running time, 95 MINS.

(Aspect ratio: 1.85-1)

As a takeoff, with satirical treatment, on costume actioners, "Jupiter's Darling" is a fairly entertaining, although a hit-and-miss affair, that will likely have a mixed reaction at the boxoffice. It has Esther Williams in some outstanding singing numbers, and Howard Keel's robust singing to gain it initial attention, plus a number of exploitable factors that will be of considerable aid in some of its playdates. However, the overall outlook is for spotty business, mostly because the general public may not react favorably to the spoofing of period derring-do, nor quite understand just what the makers had in mind.

Robert E. Sherwood's stage play, "Road to Rome," dealing with Hannibal's invasion of Rome served as the foundation for Dorothy Kingsley's screenplay. Behind footlights, and playing before discerning legit audiences, the satire has considerable point. On the screen, and playing to all types of audiences, the spoof is another matter. On the count of production numbers, the George Wells production has several that are outstanding, most particularly Miss Williams' two comic bits and the elephant choreography with Marge and Gower Champion.

Storywise, George Sidney's direction has created some great costumed romantic action, whenever this is handled straight, but he runs into trouble when the plot takes time out to poke fun at chimerical derring-do. There's not much his direction can do to spread the appeal for this kidding to audiences generally, although, for literary sophisticates, it will be regaling.

The two water numbers given Miss Williams stack up with her best. One is an imaginatively staged dream ballet in which statues of Greek gods come to life to swim with her under water to the Burton Lane-Harold Adamson tune, "I Have A Dream." It is a beautiful thing to watch because of its elegant simplicity. The other carries an essential part of the story, and its chase theme is developed into taut suspense drama as she flees through vast, undersea reaches from pursuing barbarians seeking to recapture her for Howard Keel's conquering Hannibal.

The Champions have two production numbers. The first, hardly worthy of notice because of its stinky coyness, is "If This Be Slavery," but the second, "The Life of an Elephant," in which the team works with baby and adult pachyderms, is a real audience-pleaser

that will draw a full share of oh's and ah's. It's hard to beat the baby gimmick, human or animal, in a film.

For songs, the other Lane-Adamson tune rings out satisfactorily, Keel's ballad, "I Never Trust A Woman" and "Don't Let This Night Get Away," both having a part in the plot, as does the rollicking "Hannibal's Victory March," used several times for comedy effect. Seventh tune is "Horatio's Narration," with music by Saul Chaplin and lyrics by George Wells. Adamson and Chaplin, which Richard Haydn, as Horatio, uses to tell the story of Hannibal's march on Rome, the ineffectual defense of the city by Fabius Maximus, played ineffectually by George Sanders, and the part the latter's fiancée, Miss Williams, plays in turning the conquering barbarian's fighting hordes and elephants away at the very point of smashing the walls of Rome. Cast principals other than those named, include William Demarest, as Hannibal's aide, and Norma Varden, Fabius' domineering mother.

Pictorial beauty abounds in the picture, thanks to the CinemaScope lensing in Eastman Color by Paul C. Vogel and Charles Rosher. The underwater scenes are particularly outstanding. Rating a nod for contributions to the lush photographic layout of the picture are the set decorations by Edwin B. Willis and Hugh Hunt, the art direction by Cedric Gibbons and Urie McCleary, and the special effects by A. Arnold Gillespie and Warren Newcombe.

Broq.

Women's Prison

Good entry for the programmer market.

Columbia release of Bryan Foy production. Stars Ida Lupino, Jan Sterling, Cleo Laine, Audrey Totter, Howard Duff, features Warren Stevens, Barry Kelley, Gertrude Michael, Vivian Marshall. Directed by Lewis Allen. Screenplay by Howard Duff. Based on story by DeWitt; camera, Lester H. White; editor, Henry Batistia; music, Charles Bakula; lyrics, Fred Rose. Released Jan. 20, '35. Running time, 80 MINS.

Psychological aspects of life behind bars, particularly as far as femmes are concerned, get a generous probing in "Women's Prison." Film is frequently depressing but good marquee values in the cast plus its exploitable subject will help this Bryan Foy production acquit itself favorably in the programmer market.

The Crane Wilbur-Jack DeWitt screenplay, based on the latter's story, quickly establishes the setting, introduces the principal characters, then goes on to show how lives of inmates are cruelly affected by incompetence and lack of understanding of the institution's top officials. At times the melodrama runs a bit heavy. However, the scripters pull the story threads together in the final reel to wind up things on a hopeful note.

Villain of the piece is Ida Lupino, supervisor of a women's prison which adjoins a jail for men. A "border-line psychopath" who's never been able to hit it off socially with men, she takes it out on her femme inmates who apparently have done better with the opposite sex. Among objects of her hate are Phyllis Thaxter, in for automobile manslaughter; Audrey Totter, doing time for a gun possession charge and wife of convict Warren Stevens; forger Jan Sterling, et al.

Tension between Miss Lupino and the prisoners is heightened under the brisk direction of Lewis Allen. It's an unrelieved conflict all the way despite efforts of prison doctor Howard Duff to improve conditions. While femme players in this Columbia release are far from glamorous in the drab prison garb, they register well in their respective assignments.

Miss Lupino, in portraying the heavy, makes herself intensely disliked. Duff is an easy-going physician, patient and sympathetic despite his problems. Miss Sterling, Cleo Laine, a typical femme inmate and Vivian Marshall, as an amusing impersonations. Phyllis Thaxter contrives a fine emotional study of a woman suffering from a guilt complex. Good support is lent by Stevens, Barry

Kelley and Gertrude Michael, among others.

Black-and-white camerawork of Lester H. White capably captures the grim atmosphere within the rows of cellblocks. Mischa Bakaleinikov's musical score is in keeping with the depressing notes the picture occasionally hits. Henry Batista edited to a tight 80 minutes. Other technical credits measure up.

Gibb.

Tender Hearts

Fine drama but will need strong selling.

Hollywood, Jan. 21. Hugo Haas production. (no release). Stars Hugo Haas; features Francesca de Scaffa, John Hammond, Jeffrey Stone, Ken Carlton, John Vesper. Directed and written by Haas; associate producer, Robert Erik, camera, Eddie Fitzgerald; music, Charles Bakula; lyrics, Fred Rose. Released Jan. 20, '35. Running time, 78 MINS.

Valentine	Hugo Haas
Francesca	Francesca de Scaffa
John	John Hammond
Jeffrey	Jeffrey Stone
Ken	Ken Carlton
John	John Vesper
Mr. Hawkins	Tracy Roberts
Mrs. Hawkins	Tracy Roberts
Foxie	Pat Gorman
Shmoie	Sid Melton
Bus Driver	Steve Mitchell

This tale of an old beggar and his performing dog stands in need of strong selling but emerges a fine piece of drama which adult audiences in particular will find engrossing. It's another four-way project for Hugo Haas, who produces, writes, directs and stars, and it may be his best yet in quality and worth. Made without a release, a policy Haas has followed in all his previous efforts, producer is now negotiating for its distribution.

An oft-times heartwarming story is woven around the idea of the mendicant, who in his cheerless cellar room lives off what his dog takes in on street corners, finally disposing of his pet to a wealthy family so pooch may have a good home after he no longer is able to care for it due to illness. Film, however, is stuffed with humorous touches, is a character study of a former circus clown who claims he's still acting out a part. In its delineation Haas has inserted top dialog, as well as a good sense of dramatic values.

Interesting types people the action—there's the young woman in the flat above who mothers the beggar and is as concerned about him as though he were her own father, played feelingly by one Francesca de Scaffa, de Scaffa, the tart, in a realistic portrayal, Ken Carlton, her pimp, who arranges the holdup leading to the old man's death in the belief he got a wad of money for his dog; Jeffrey Stone, chauffeur of wealthy John Vesper, in love with June. The dog, Flip, is a well-trained canine.

Haas delivers a topflight performance which surpasses past appearances, and his direction in this instance is as sound as his writing. Technical credits are superior. Ernest Gold's music score excellently attuned to the subject, Robert Eisen's editing tight, Rudi Feld's art direction thoroughly atmospheric and camera work by Eddie Fitzgerald attaining the proper low key. Robert Erik is credited as associate producer.

Whit.

They Were So Young

Subject matter, mannequins in a Rio de Janeiro fashion house who find modeling the least of their "chores," makes this exploitable fare. Okay entertainment-wise.

Hollywood, Jan. 22. Lippert release of Corona Films (Kurt Neumann production). Stars Scott Brady, Johanna Matz, Raymond Burr; features Ingrid Stenn, Gisela Fackeldey, Kurt Weisel, Katharina Mayberg, Edward Linkers, Gordon Howar. Directed by Neumann. Screenplay, Felix Luetzkendorf, Neumann; based on an outline by Jacques Camille; camera, Ekkehard Schmitt; editor, Eva Krall; music, Michael Jary. Released Jan. 20, '35. Running time, 80 MINS.

Lanning	Scott Brady
Coltos	Raymond Burr
Eve	Johanna Matz
Connie	Ingrid Stenn
Lanzowa	Gisela Fackeldey
Isabelle	Kurt Weisel
Albert	Katharina Mayberg
Garza	Edward Linkers
Emile	Gordon Howar
Elise	Erica Beer
Lena	Hanika Haman
Vivencia	Hanika Haman
Bulanos	William Trenk-Treibsch
Manuel	Pero Alexander
Jose	Josef Schmitt
Lobos	Gert Frobe

(Aspect ratios 1.85-1)

Mannequins arriving in Rio de Janeiro under contract to what purportedly is a high fashion house find modeling the least of their "chores" in this Lippert release. It's exploitable fare, and okay entertainment to boot. Backed by proper selling, returns should be on the pleasant side.

Yarn centers around Johanna Matz, beautiful mannequin from Berlin, who is the "second du-

(Continued on page 20)

NEW SALES SLANT ON IMPORTS

Biology in Two Hours Flat

Hollywood, Jan. 25.

Final production details for Irwin Allen's "The Animal World," a two-hour documentary covering the history of all living things, has been approved by Warners, through which the film will be released.

Following the trend of Allen's previous production, "The Sea Around Us," the new film will go back 2,000,000,000 years to trace the beginnings of animal life, when dinosaurs and other prehistoric creatures roamed the earth. Allen has been promised cooperation in Africa, India, Australia, Brazil, Venezuela, Peru, New Zealand, Mexico, Saudi Arabia, Sweden, Turkey, Norway and Denmark, as well as help from various departments of the U. S. Government.

Out-of-This-World Sound Effects?

Easy—Radio Static Provides 'Authentic' Noises For Universal's Space Thriller

Hollywood, Jan. 25.

It takes the technicians of Hollywood to come up with something new under the sun. This time it's noises from Outer Space, used for Universal's "Island Earth," science-fiction thriller which zooms up into the ether via space-ships and deals with warfare between distant planets.

After spending more than a year shooting the picture—extra time required for intricate optical work and miniatures—Universal toppers came face to face with the problem of what sounds could be found to fit the weird space-ship era production. Producer William Alland and the front office tossed ball to the sound editing department, with a single set of instructions. "Here is a job for someone with imagination."

Pat McCormack, dept. head, decided he'd better get on this one himself. Another member of the dept., Ed Luckey, a radio ham, after viewing the picture with McCormack came up with the theory that some of the strange and eerie sounds he had been hearing on short waves over a period of years might be the solution.

Setting up a communications receiver, the duo monitored these many out-of-this-world soundings, buzzes, tones and rhythmic pulsations. (Continued on page 16)

Delinquency Theme

Hot, M-G Speeding Release of 'Jungle'

Newspaper headlines and stories detailing accounts of juvenile delinquency has prompted Metro to advance the release date of "The Blackboard Jungle," film dealing with the subject. Picture is now slated for March 25 release, replacing "The Marauders" which was originally pencilled in for that date.

Metro, at the same time, revealed that it would re-release "Anchors Aweigh." Technicolor musical starring Frank Sinatra, Kathryn Grayson, Gene Kelly, and Jose Iturbi. New popularity of Sinatra as a b.o. attraction is seen behind the move to reissue this film. It'll hit the theatres around March 4.

Company will have a total seven releases from February to April, the pictures being "Many Rivers to Cross" and "Jupiter's Darling" for February; "Hit the Deck" added to "Anchors Aweigh" and "Blackboard Jungle" for March, and "The Glass Slipper" and "Beverly Hills" for April.

Schaefer Out to Speed

His Suit Vs. Gunzberg

George J. Schaefer, indie distributor and producer representative, left N. Y. for the Coast over the past weekend with the hope of speeding up his court suit against Milton Gunzberg.

Schaefer contends he had established a partnership with Gunzberg in the development of 3-D pictures but Gunzberg allegedly shut him out from any profits split.

COL AIMS FOR SPECIAL DEPT.

Showing increasing interest in offbeat and foreign pix, several of the major companies are mulling the establishment of "special films" divisions within their regular sales setups.

Projects are being considered on two grounds: (1) Several of the companies now have stakes in foreign films and are eyeing others with a view to padding out diminished release skeds. (2) There's recognition of the fact that a major distrib isn't properly constituted to sell a foreign film effectively via the regular sales force.

Leading the companies which are thinking of setting up special departments is Columbia Pictures, probably the most active investor in local production abroad. Company some time ago tried its hand at selling foreign pix via a separate department headed by Harry Kossner, but the attempt didn't pan out at the time. It's now to be revived, with Col considering throwing in some of the better overseas product in which it has invested, i.e., a Chevalier picture, an Austrian film on the last days of Hitler, etc.

The Col setup would operate independently within the company's overall framework, with the entire selling done by a special force. In the past, Col sold what bookings it could get via N. Y., the rest being handled through the branches. This, it's now felt, was a mistake.

Also in an experimental mood are United Artists, which lately has been concentrating on "big" films but feels there's room for smaller productions including those from abroad; and Republic, which has taken on a group of Rank films and may take more of them. There is evidence that Metro, too, may be thinking of establishing a special section. 20th-Fox has several British releases, but they aren't of the type that require separate handling.

Allied Stratford Example

The two companies that have sold their foreign releases separately for quite a while are Allied (Continued on page 11)

TECHNI CREDIT UNION VOTES 4% DIVIDEND

Hollywood, Jan. 25.

Technicolor Employees Federal Credit Union, two years old, declared a yearly dividend of 4%. Organization has total assets of \$617,000 representing payroll deductions.

In two years the Union has loaned a total of \$1,250,000 to its members. About 1,600 of Technicolor's 2,000 workers belong.

American Arbitration Assn. Facilities Can Provide Films With System For \$150,000 a Year—Lichtman

FILM COMMUNION FEB. 6

Lillian Roth, George Murphy Address Breakfast at Waldorf-Astoria

Annual N.Y. Communion breakfast for Catholics in the film business has been set for Feb. 6 with Lillian Roth and George Murphy as the principal lay speakers. Mass will be at St. Patrick's Cathedral, followed by breakfast at the Waldorf-Astoria Hotel. Rt. Rev. Msgr. John J. McCafferty, former director of the National Legion of Decency, also will address the meeting.

In L.A., the annual mass is slated for Feb. 13 at Blessed Sacrament Church to be followed by breakfast at the Hollywood Palladium with Ann Blyth as hostess.

Settlement Ends Ozoner % Suit

Suit to recover \$9,181 from the Comrack, L. I., Drive-In Theatre Corp. which the International Boxing Club and Theatre Network Television Inc. had brought in N. Y. Supreme Court was settled and discontinued last week as the case went to trial before Justice James B. M. McNally. Action stemmed from the ozoner's alleged under-reporting of the gross of the closed circuit tv pickup of the Rocky Marciano-Roland La Starza fight on Sept. 24, 1953.

IBC licensed TNT on Sept. 2, 1953, to make an agreement with the Comrack Drive-In whereby it would have exclusive rights to the closed circuit airing of the Marciano-La Starza match. Deal, according to the complaint, called for the theatre to pay \$130 individual admission, and a minimum of four admissions per car. Occupants in excess of four provided for payment of \$130 each.

But, IBC and TNT charged, the Comrack Drive-In ignored provisions of the contract by allegedly paying only \$3,819 in 2,938 admissions. In claiming this report as "false and fraudulent," the plaintiffs maintained that the Comrack Drive-In's true payment should have been around \$13,000 since actual attendance was some 10,000 persons. They then sued for the difference between \$13,000 and \$3,819 or \$9,181. Terms of the settlement were undisclosed.

Arbitration system costing \$150,000 a year to run and using the administrative facilities of the American Arbitration Assn. should be a working reality by next September. Al Lichtman, 20th-Fox director of distribution and a member of the COMPO triumvirate, said in N.Y. last week.

Lichtman, the prime mover behind the projected industry roundtable, said such a powwow had been agreed to by all of the distributors and probably would be held in either February or March. Attempt to set a date will be made following completion of an arbitration system draft which is expected in early February.

"No serious problems" were encountered in the talks on such an arbitration system, Lichtman maintained adding that one of the biggest problems was to get the various distribution execs, exhibitors and lawyers together around a table. Allied is not a party to these discussions, nor are there any indications that the indie group has changed its mind re its stipulation that any arbitration system would have to include film rentals. However, Lichtman said, any eventual arbitration setup will be open to Allied members or anyone else who wants to avail himself of it.

He opined that arbitration could not become effective much before next September since, even after its approval by any roundtable, it would still have to pass muster at (Continued on page 18)

N. J. Suit Settled; Reade in Drive-In Expansion Program

With settlement of his \$1,000,000 breach of contract suit against William Scully, James J. Thompson and Monroe E. Stein over his failure to acquire the Eastern Drive-In Circuit, Walter Reade Jr. last week moved to strengthen his chain's already lusty position in the New Jersey ozoner field. He disclosed plans to build a 1,400-car twin-screen fresh-airer in Passaic county near the intersection of Routes 46 and 23. In addition the Reade loop will open a 1,000-car ozoner near Atlantic City this spring to give it nine drive-ins in all.

Settlement of the action came last Tuesday (18) after a one-day trial before Justice G. Nixon Speakman in Superior Court of N. J. in Newark. Reade was said to have accepted an "undisclosed sum of money described by all parties as 'substantial'" and discontinued the suit. His action charged the three defendants with agreeing to sell Eastern's seven drive-ins to him, and then breaching the contract by turning over the ozoners to a syndicate headed by Frank J. Damis. Latter resigned Jan. 1 as supervisor of Stanley Warner Theatres in northern N. J.

Reade's withdrawal of his damage suit, of course, now permits the Damis syndicate to acquire title to Eastern's holdings. Associated with Damis in the takeover are Ben, Emanuel, Sheldon Smerling and Charles Stern of Confection Cabinet Corp. Latter outfit operates theatre candy concessions and vending machines in various parts of the country. Eastern's new (Continued on page 16)

Fine Arts Gets British 'Episode' for U.S. Market

Fine Arts Films last week picked up U. S. distribution rights to "Midnight Episode," a British import. Columbia Pictures, incidentally, is releasing the film elsewhere throughout the world.

Produced by Theo Lagueard, "Episode" stars Stanley Holloway. Story is based upon the George Simenon novel, "Monsieur la Souris." Gordon Parry directed.

NATIONAL RELEASING ASSN. INTO STRIDE; STRESS 'RELIABILITY' RULE FOR -DISTRIBS

First two pix—"Iroquois Trail" and "Davy Crockett, Indian Scout"—have been acquired by the newly formed National Releasing Assn. which now includes eight indie regional distribution outfits, Harold Schwarz, NRA prexy, disclosed in N. Y. Monday (24).

Schwarz, who heads up Tower Pictures, was East with Fred (Red) Meyers of Colonial Pictures, who is NRA v.p. Both stressed that the new org was in every respect a cooperative venture and would work in the fairest possible way. Membership in NRA in no way precluded individual distributors to make their own deals, they emphasized. However, the membership has given Schwarz and Meyers carte blanche to buy films for the full combine without having to check back with each outfit.

As Schwarz and Meyers see it, there are plenty of advantages to NRA, both from the point of view of a producer and the regional states-righter. "The producer can

make a deal for half the country with us right now," Schwarz declared. "That means he doesn't have to run around and make separate arrangements with five or six different people. And with the type of independents we are allowing to join NRA, he can be sure of a square and honest deal."

"But the distributors benefit, too. In the past, a man might have taken on a film in Texas, and it clicked. Another distributor, contracting for the same picture in Illinois, might have found it a flop. By working through NRA, the loss potential is equalized. If it is a hit, we all gain. If a picture doesn't do well, the loss doesn't hurt so much. In any case, profits are kicked back to the members who put up the money."

Meyers said all of the officers of the corporation were working without salary. He also indicated that, once it's established, NRA may well go into the distribution of films for

gaged right now, and may also spread out into other fields.

The new outfit's immediate aim is to sign up "reliable" new members and to raise, within the first year, a \$500,000 revolving fund to be used for the financing of pix via indie producers. "We've helped to make people rich," Schwarz observed. "Now we feel it's time that we did a little investing and got part of the negative. Anyway, our overhead has increased to the point where, unless we get the residuals, we'll be out of luck."

He laughed off the general impression that the industry is squeezed by a product shortage. "There's no shortage of just pictures," he said. "There's a shortage of good pictures, that's true." The indie exchanges have benefited via the short supply of top product, Schwarz acknowledged, declaring at the same time that the sources of "B" pix were drying up. "We'll have to protect ourselves (Continued on page 16)

'Toko-Ri' Paces New L.A. Pix With \$26,000; Phffft' OK 28G, 'Destry' 50G, 'Cruz' Sock 52G, 2d, 'Sea' Big 19G, 5th

Los Angeles, Jan. 25. Fast start exhibited by "Bridges at Toko-Ri" on getaway week at the Hollywood Paramount puts it in the lead for new openers this frame. A sock \$26,000 or over is likely. Rating fairly okay with \$28,000 in two houses is "Phffft." Medium \$20,000 is seen for "Destry" in three theatres plus \$30,000 in seven ozoners.

Leading the holdover bills is the second week of "Vera Cruz," still sock at \$43,000 in four locations plus fine \$9,000 from day-dating nabe. Fifth frame of "Leagues Under Sea" looms hearty \$19,000. Fifth weeks for "Country Girl" and "Show Business" are rated neat \$14,500 and \$13,500 respectively. Fine \$6,000 is being clocked for fifth stanza of "Gate of Hell" at the tiny Vagabond.

Estimates for This Week
Hollywood Paramount (F&M) (1,430; \$1-\$1.50) — "Bridges at Toko-Ri" (Par). Sock \$26,000. Last week, "Sign of Pagan" (U) (4th wk), \$7,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 80-\$1.25) — "Phffft" (Col) and "Pirates Tripoli" (Col). Fairly oke \$28,000. Last week, "Silver Chalice" (WB) (4th wk-6 days), \$12,000.

Orpheum, Hollywood, Wilmett (Metropolitan-FWC-SW) (2,213; 756; 2,344; 70-\$1.10) — "Destry" (U) and "West of Zanzibar" (U). Medium \$20,000. Last week, "Violent Men" (Col) and "Bamboo Prison" (Col) (2d wk), \$13,100.

Warner Downtown, New Fox, Loyola, Uptown (SW-FWC) (1,757; 965; 1,248; 1,715; \$1-\$1.50) — "Vera Cruz" (UA) (2d wk). Smash \$43,000. Last week, \$69,000, plus record \$13,200 at nabe Picwood.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-\$1.50) — "Green Fire" (M-G) and "Port of Hell" (AA). (State only) (2d wk). Mild \$11,000. Last week, \$18,500.

Los Angeles, Vogue (FWC) (2,097; 885; 80-\$1.25) — "So This Is Paris" (U) and "Yellow Mountain" (U) (2d wk). Slim \$8,500. Last week, \$11,000 (with Ritz 9 days), \$18,000.

Chinese (FWC) (1,905; \$1-\$1.75) — "Show Business" (20th) (5th wk). Neat \$13,500. Last week, \$15,600.

Fox Wilshire (FWC) (2,296; \$1-\$1.50) — "20,000 Leagues" (BV) (5th wk). Hearty \$19,000. Last week, \$21,400.

Warner Beverly (SW) (1,612; 90-\$1.50) — "Country Girl" (Par) (5th wk). Neat \$14,500. Last week, \$15,600.

Four Star (UATC) (900; 90-\$1.50) — "Detective" (Col) (5th wk). Nice \$4,500. Last week, \$5,100.

Downtown Paramount (ABPT) (3,200; 75-\$1.50) — "Star Is Born" (WB) (5th wk). Thin \$3,500 in 4 days. Last week, \$6,000.

El Rey (FWC) (861; \$1-\$1.50) — "Romeo and Juliet" (UA) (5th wk). Dull \$2,000. Last week, \$2,200.

Egyptian (UATC) (1,536; 90-\$1.50) — "Deep In Heart" (M-G) (5th wk). Okay \$7,500. Last week, \$7,400.

Fine Arts (FWC) (631; \$1-\$1.75) — "Barefoot Contessa" (UA) (12th wk). Steady \$4,500. Last week, \$4,600.

Warner Hollywood (SW) (1,364; \$1.20-\$2.65) — "Cinerama" (Indie) (91st wk). Started current frame Sunday (23) after good \$24,200 last week.

Vagabond (Rosenberg) (390; \$1.50) — "Gate of Hell" (Indie) (5th wk). Fine \$6,000. Last week, \$6,200.

Cold Wave Hurts Mpls.; 'Carmen' Torrid \$9,000, 'Chalice' 14G, 'Men' 9G

Minneapolis, Jan. 25. Snow and cold are conspiring to throttle grosses here, but such sturdy newcomer contenders as "Silver Chalice," "Carmen Jones" and "Violent Men" are doing a nice job in defying the elements. All three spell boxoffice and promise to wind up well especially "Carmen" and "Chalice." Holdovers comprise "Cinerama" in its 41st week, "Vera Cruz" and "Deep In My Heart" in their fifth sessions and "Show Business" in its third.

Estimates for This Week
Century (S-W) (1,140; \$1.75-\$2.65) — "Cinerama" (Indie) (41st wk). Fine \$11,000. Last week, \$12,000.

Gopher (Berger) (1,000; 65-\$1.50) — "Vera Cruz" (UA) (5th wk). Windup on a humdinger of run. Okay \$3,500, 5 days. Last week, \$4,200.

Lyric (Par) (1,000; 85-\$1) — (Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week \$544,900
(Based on 21 theatres.)
Last Year \$563,500
(Based on 21 theatres.)

'Carmen' Lively \$14,000 in Balto

Baltimore, Jan. 25. Two new entries are brightening up the otherwise mild gross picture here this week. "Carmen Jones" is torrid at the New. "The Violent Men" is surprisingly brisk at the Century. "Trouble in Glen" was mild at the Mayfair. Second round of "Young At Heart" is fairish at the Stanley. Fifth week of "20,000 Leagues Under Sea" continues okay at the Hipp.

Estimates for This Week
Century (Loew's-UA) (3,000; 25-65-95) — "Violent Men" (Col). Big \$12,500. Last week, "So This Is Paris" (U), \$8,000.

Cinema (Schwaber) (466; 50-\$1) — "Bread, Love, Dreams" (IFE) (5th wk). Slim \$2,000. Last week, \$2,500.

Film Centre (Rappaport) (960; 50-\$1) — "Detective" (Col) (5th wk). Fairish \$3,500 after \$4,000 in fourth.

Hippodrome (Rappaport) (2,100; 50-\$1) — "20,000 Leagues Under Sea" (BV) (5th wk). Holding nicely at \$8,500 after \$11,000 last week.

Keith's (Fruchtman) (2,400; 35-\$1) — "Black Tuesday" (UA). Opens tomorrow (Wed.). Fifth round of "3 Ring Circus" (Par) was tame \$4,000.

Little (Rappaport) (310; 50-\$1) — "Flamenco" (Indie). Starts today (Tues.). Last week, "Aids" (IFE) (5th wk-5 days), hit okay \$2,000.

Mayfair (Hicks) (980; 25-70) — "Hell's Outpost" (Rep). Opens tomorrow (Wed.). Last week, "Trouble In Glen" (Rep), moderate \$3,500.

New (Fruchtman) (1,800; 35-\$1) — "Carmen Jones" (20th). Fancy \$14,000. Last week, "Desiree" (20th) (4th wk), \$5,000.

Playhouse (Schwaber) (320; 50-\$1) — "Mr. Hulot's Holiday" (GBD) 800 opener.

Sturdy \$4,500 after \$4,000.

Stanley (WB) (3,200; 30-\$1) — "Young At Heart" (WB) (2d wk). Slow \$6,000 after \$10,000 opener.

Town (Rappaport) (1,600; 50-\$1) — "Green Fire" (M-G). Starts today (Tues.). Last week, "Show Business" (20th) (5th wk-5 days), slow \$5,000.

Boston, Jan. 25.

Preceded by tremendous hoopla, with an actual uprising at the State Prison, not hurting, "Six Bridges to Cross" shapes mighty at the Memorial for best at house in years. "Gangbusters" at the Paramount and Fenway also is socko. Both pix were subjected to the heaviest tv and radio saturation campaigns to date. Other newcomers this frame are "Prince of Players," which is doing fairly well with the carriage trade at the Astor, and "Destry," okay at the Pilgrim. "Vera Cruz" looks fine in second round at Orpheum and State.

Estimates for This Week
Astor (B&Q) (1,500; 70-\$1.10) — "Prince of Players" (20th). Okay \$14,000. Last week, "Sign of Pagan" (U) (4th-4 days), \$5,500.

Beacon Hill (Beacon Hill) (800; 74-\$1.25) — "Romeo and Juliet" (UA) (5th wk). Slick \$5,000 following \$7,000 in fourth.

Boston (Cinerama Productions) (1,354; \$1.20-\$2.85) — "Cinerama" (Indie) (56th wk). Neat \$17,000. Last week, \$18,000.

Exeter (Loew) (1,300; 60-\$1) — "Bread, Love, Dreams" (IFE) (5th wk). Stout \$6,500 after \$7,200 in fourth.

Fenway (NET) (1,373; 50-90) —

'CRUZ' 23G TOP MONEY IN ST. L.; 'CHALICE' 18G

St. Louis, Jan. 25. "Vera Cruz" is grabbing the heavy coin this round, with "Silver Chalice" also a nice draw. "Phffft" is just finishing a solid week at the Fox while "20,000 Leagues Under Sea" continues sturdy in fifth Orpheum session. "She-Wolf" shapes nice in two arty theatres.

Estimates for This Week
Ambassador (Indie) (1,400; \$1.20-\$2.40) — "Cinerama" (Indie) (52d wk). Good \$18,000. Last week, \$17,500.

Fox (F&M) (5,000; 75) — "American" (RKO) and "Cry Vengeance" (AA). Opened today (Tues.). Last week, "Phffft" (Col) and "3 Hours To Kill" (Col), swell \$18,000.

Loew's (Loew's) (3,172; 50-85) — "Vera Cruz" (UA). Sock \$23,000. Last week, "Deep In Heart" (M-G) (3d wk), \$10,500.

Orpheum (Loew's) (1,400; 75-\$1) — "Leagues Under Sea" (BV) (5th wk). Fine \$7,500. Last week, \$11,500.

Pageant (St. L. Amus.) (1,000; 82) — "She-Wolf" (Rep). Good \$3,500. Last week, "The Detective" (Col) (2d wk), \$2,500.

Richmond (St. L. Amus.) (400; 82) — "She-Wolf" (Rep). Nice \$2,500. Last week, "Detective" (Col) (2d wk), \$2,000.

St. Louis (St. L. Amus.) (4,000; 75) — "Silver Chalice" (WB). Solid \$18,000. Last week, "Show Business" (20th) (4th wk), \$12,000.

Shady Oak (St. L. Amus.) (800; 82) — "Romeo and Juliet" (UA) (3d wk). Fine \$3,000. Last week, \$3,500.

'Toko-Ri' Wow 39G, Philly; 'Tues.' 27G

Philadelphia, Jan. 25. "Bridges at Toko-Ri" off to a runaway start, looks to hit a terrific \$39,000 opening session at the Randolph. "Black Tuesday" (UA) clocked an all-time record for its preview at the Goldman and looks to land a huge total at this 1,200-seat house. "They Rode West" and "Masterson of Kansas" surprised everyone with its biz. Announcement of closing weeks for "Cinerama" brought weekend lines to the Boyd, with this likely to be stout in current (6th) week and well ahead of the preceding stanza.

Estimates for This Week
Arcadia (S&S) (625; 99-\$1.35) — "Deep In Heart" (M-G) (5th wk). Trim \$10,500. Last week, \$12,000.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Cinerama" (Indie) (68th wk). Stout \$19,500. Last week, \$16,500.

Fox (20th) (2,250; 90-\$1.40) — "Show Business" (20th) (5th wk). Off to nice \$14,000. Last week, \$17,000.

Goldman (Goldman) (1,200; 65-\$1.30) — "Black Tuesday" (UA). Terrific \$27,000. Last week, "Violent Men" (Col) (4th wk), \$6,500 in 4 days.

Mastbaum (SW) (4,370; 75-\$1.30) — "Leagues Under Sea" (BV) (5th wk). (Continued on page 22)

'Tokio-Ri' Smash \$19,000 Tops K. C.; 'Cruz' Bangup 15G, 'Destry' Ditto

Key City Grosses

Estimated Total Gross
This Week \$2,796,000
(Based on 25 cities and 227 theatres, chiefly first runs, including N. Y.)
Last Year \$2,301,700
(Based on 24 cities and 217 theatres.)

'Pagan' Giant 28G, Det.; 'Sea' 12G, 5th

Detroit, Jan. 25. Biz is on the upbeat at downtown houses this week. "Sign of Pagan" shapes wow at the Palms. "Black Tuesday" looks okay at the Fox. "Cinerama" is cashing in mightily on last weeks ads in 97th week at Music Hall. "20,000 Leagues Under Sea" in fifth week at the Madison and "3 Ring Circus" in second stanza at the Michigan are doing well, especially "Sea." "Bad Day at Black Rock" looks average at the Adams.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1-\$1.25) — "Black Tuesday" (U). Terrific \$28,000. Last week, "Vera Cruz" (UA) and "Diamond Wizard" (UA) (4th wk), \$16,000.

Michigan (United Detroit) (4,000; 80-\$1) — "3 Ring Circus" (Par) and "Masterson of Kansas" (Col) (2d wk). Good \$15,000. Last week, \$24,000.

Palms (UD) (2,961; 95-\$1.25) — "Sign of Pagan" (U). Terrific \$28,000. Last week, "Vera Cruz" (UA) and "Diamond Wizard" (UA) (4th wk), \$16,000.

Madison (UD) (1,900; 95-\$1.25) — "Leagues Under Sea" (BV) (5th wk). Big \$12,000. Last week, \$14,000.

Broadway-Capitol (UD) (3,500; 80-\$1) — "Theodora" (IFE) and "Sleeping Tiger" (Lip). Mild \$9,000. Last week, "Cry Vengeance" (AA) and "Port of Hell" (AA), \$12,000.

United Artists (UA) (1,938; 80-\$1) — "Green Fire" (M-G). Luke-warm \$10,000. Last week, "Deep In Heart" (M-G) (4th wk), \$8,700.

Adams (Balaban) (1,700; 95-\$1.25) — "Bad Day at Black Rock" (M-G). Average \$10,000. Last week, "Phffft" (Col) (3d wk), \$6,300.

Musie Hall (Cinerama Productions) (1,994; \$1.40-\$2.65) — "Cinerama" (Indie) (97th wk). Wow \$23,000. Last week, \$21,000.

'Pagan' Boff 24G Leads Denver; 'Rock' Firm 16G

Denver, Jan. 25. "Sign of Pagan" is outstanding here this stanza, with a mighty gross at the Paramount. It stays on. "Young At Heart," which is rated good at the Denver, also holds. "Bad Day at Black Rock" looms fine at Orpheum, and also remains over. "Show Business" continues in the chips although now in fifth session at the Centre.

Estimates for This Week
Aladdin (Fox) (1,400; 50-85) — "Raid" (20th) and "Black 13" (20th). Good \$3,500. Last week, "Trouble in Glen" (Rep) and "Go, Man, Go" (UA), \$2,500.

Centre (Fox) (1,247; 60-\$1) — "Show Business" (20th) (5th wk). Nice \$10,000. Last week, \$16,000.

Denham (Cockrill) (1,750; 50-85) — "Fire Over Africa" (Col). Poor \$4,500. Last week, "Black Tuesday" (UA), \$8,500.

Denver (Fox) (2,525; 60-\$1) — "Young At Heart" (WB). Good \$13,000. Stays. Last week, "Leagues Under Sea" (BV) (4th wk-3 days), \$6,000.

Esquire (Fox) (742; 50-85) — "Earrings Madame De" (Indie) (2d wk). Slow \$1,000. Last week, \$2,000.

Orpheum (RKO) (2,600; 50-85) — "Bad Day at Black Rock" (M-G) and "Utopia" (Indie). Fine \$16,000. Holds over. Last week, "Deep In Heart" (M-G) (3d wk), \$6,500.

Paramount (Wolfberg) (2,200; 50-85) — "Sign of Pagan" (U). Giant \$24,000. Last week, "Athena" (M-G), \$12,000.

Vogue (Pike) (442; 74-90) — "Angel Street" (Indie). Fair \$1,500. Last week, on reissues.

Kansas City, Jan. 25. Grosses have a better flavor in the current week with three new hits, strong, and holdovers fairly good. "Bridges at Toko-Ri" smashes at the Paramount. "Vera Cruz" is rated fancy at the Midland. "Destry" in four Fox Midwest first-runs is also solid. "Show Business" in fifth week at Orpheum is holding okay. Will continue. "Track of Cat" shapes moderate at the Roxy. Snowstorm of last mid-week slowed transportation, but situation eased by the weekend.

Estimates for Last Week
Glen (Dickinson) (750; 85-\$1) — "High and Dry" (U) (12th wk) and "The Promoter" (U) (2d run). Oke \$800. Last week, \$900.

Kimo (Dickinson) (504; 75-\$1) — "Romeo and Juliet" (UA) (5th wk). Good \$1,500. Holds. Last week, same.

Midland (Loew's) (3,500; 60-80) — "Vera Cruz" (UA) and "Return To Treasure Island" (UA). Fancy \$15,000, and stays on. Last week, "Phffft" (Col) and "This Is Your Army" (RKO) oke \$8,000.

Missouri (RKO) (2,650; 50-80) — "Cattle Queen Montana" (RKO) and "Killer Leopard" (AA) (2d wk). First three days plus "Suspicion" (RKO) and "The Window" (RKO) (reissues), four days, split week. So-so \$4,000. Last week, "Cattle Queen" and "Killer Leopard", \$7,000.

Orpheum (Fox Midwest) (1,913; 75-\$1) — "Show Business" (20th) (5th wk). Pleasing \$5,000. Last week, \$6,500.

Paramount (United Par) (1,900; 75-\$1) — "Bridges at Toko-Ri" (Par). Big from opening hour, sock \$19,000. Holding, natch! Last week, "Down 3 Dark Streets" (UA), \$7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Destry" (U) and "Other Woman" (20th). Fat \$15,000. Last week, "Sign of Pagan" (U) and "Race for Life" (Lip) added at Tower and Granada, over hopes at \$19,000 for 8 days.

Vogue (Golden) (550; 75-\$1) — "The Detective" (Col) (5th wk) and "Four Poster" (Col) (2d run). Added beginning this week. Leveling off at okay \$1,500. Last week, \$1,800.

Pitt Soars; 'Sea' Huge \$30,000, 'Cruz' Sock 24G, 'Pagan' Torrid 10G, 2d

Pittsburgh, Jan. 25. Looks like biggest week the Golden Triangle has had in a long time. With "20,000 Leagues" riding high, wide and handsome at Stanley, "Vera Cruz" sailing along at Penn and "Cinerama" still on the upgrade as end of runs nears, downtown will turn in close to \$85,000 on this session, nothing short of terrific. "Sign of Pagan" falling off at Fulton in face of stiff competition but still strong enough for holdover. "So This Is Paris" at Harris also is rated okay.

Estimates for This Week
Fulton (Shea) (1,700; 65-\$1.10) — "Sign of Pagan" (U) (2d wk). Competition tough for this one on h.o. but still fancy with \$10,000. May hold again. Last week, \$18,000.

Harris (Harris) (2,165; 65-\$1) — "So This Is Paris" (U). Okay \$8,000 or better. Last week, "Show Business" (20th) (4th wk), \$7,500.

Guild (Green) (500; 65-\$1) — "Romeo and Juliet" (UA) (5th wk). Oke \$2,300 and that means holdover. Last week, \$2,550.

Penn (UA) (3,300; 65-\$1.25) — "Vera Cruz" (UA). Smash \$24,000 or close. Holds, of course. Last week, "Barefoot Contessa" (UA) (2d wk), \$11,500.

Squirrel Hill (SW) (900; 65-\$1) — "Detective" (Col) (5th wk). Windup up okay at \$2,000. Last week, \$2,500.

Stanley (SW) (3,800; 75-\$1.25) — "20,000 Leagues Under Sea" (BV). Biggest third house has had since "Star Is Born" (WB). Did over \$8,000 alone on Saturday (22), and also doing great \$30,000. Stays inde. Last week, "3 Ring Circus" (Par) (2d wk), \$10,500 in 6 days.

Warner (SW) (1,365; \$1.25-\$2.65) — "Cinerama" (Indie) (60th wk). Continues to build as end of run approaches. Closing down Feb. 15 to open "Cinerama Holiday" next night. Smooth \$15,000. Last week, \$13,000.

Year's Coldest Weather Sloughs Chi; 'Toko-Ri'-Vaughan Great at \$72,000, 'Prince' NSG 16G, 'Sea' Hot 19G, 5th

Chicago, Jan. 25.—Main Stem biz took a slip dip this opening, with only a few major pix around. The season's coldest weather is keeping many home, and sloughing trade generally.

"Bridges at Toko-Ri" with Sarah Vaughan topping the vaude shapes to get sock \$72,000 at the Chicago opening week. "Prince of Players" at United Artists, however, looks disappointing at \$16,000 or less. McVickers' "Tonight's the Night" should garner an okay \$18,000. A fair \$9,000 looks for "West of Zanzibar" and "Security Risk" at the Loop.

"Ugetsu" continues strong at the Carnegie in second frame. "Destiny" and "Bamboo Prison" at the Roosevelt is nifty, also in second. Third round of "Down 3 Dark Streets" still is ok at the Woods. In fifth stanza, "Show Business" is still strong at the Oriental. The State-Lake's "20,000 Leagues Under Sea" looks staunch also in fifth. "Aida" is rated terrific at the World, likewise in fifth. "Cinerama" is still holding solid at Palace in 7th week.

Estimates for This Week
Carnegie (Tele-Tel) (480; 95)—"Ugetsu" (Indie) (2d wk). Great \$4,500. Last week \$6,000.
Chicago (B&K) (3,900; 98-\$1.50)—"Bridges at Toko-Ri" (Par) with Sarah Vaughan topping vaude. Looks smash \$72,000. Last week "Veracruz" (UA) with Julius La Rosa heading stage show (3d wk), \$48,000.

Grand (Nomikos) (1,200; 98-\$1.25)—"Beau Brummell" (M-G) and "Crest of Wave" (M-G) (3d wk-5 days). Oke \$4,000. Last week, \$7,900.
Loop (Tele-Tel) (606; 90-\$1.25)—"West of Zanzibar" (U) and "Security Risk" (AA). Fair \$9,000. Last week, "Hansel and Gretel" (RKO) (4th wk), \$7,200.

McVickers (JL&S) (2,200; 65-\$1.25)—"Tonight's the Night" (AA). Okay \$18,000. Last week, "Deep in My Heart" (M-G) (4th wk), \$15,500.
Monroe (Indie) (1,000; 65-87)—"Unholy Four" (Indie) and "Race for Life" (Indie). Pounk \$4,500. Last week, "Saratoga Truck" (WB) and "Big Sleep" (WB) (reissues), \$4,500.

Oriental (Indie) (3,400; 98-\$1.25)—"Show Business" (20th) (5th wk). Staunch \$20,000. Last week, \$24,000.
Palace (Eitel) (1,484; \$1.25-\$3.40)—"Cinerama" (Indie) (78th wk). Potent \$26,000. Last week, \$24,000.

Roosevelt (B&K) (1,400; 65-98)—"Destiny" (U) and "Bamboo Prison" (Col) (2d wk). Neat \$14,000. Last week, \$21,500.
State-Lake (B&K) (2,400; 65-98)—"20,000 Leagues Under Sea" (BV) (5th wk). Solid \$19,000. Last week, \$27,000.

Surf (H&E Balaban) (685; 95)—"Detective" (Col) (5th wk). Great \$5,000. Last week, \$5,300.
United Artists (B&K) (1,700; 98-\$1.25)—"Prince of Players" (20th). Poor \$16,000. Last week, "Silver Chalice" (WB) (4th wk), \$14,000.
Woods—(Essaness) (1,206; 98-\$1.25)—"Down 3 Dark Streets" (UA) (3d wk). Fair \$14,000. Last week, \$15,000.

World (Indie) (697; 98)—"Aida" (IFE) (5th wk). Great \$7,500. Last week, \$8,000.

Toko-Ri' Boffo \$36,000, Frisco; Men' Virile 18G, 'Sea' 15G, 'Cruz' 9G, 5th

San Francisco, Jan. 25.—Big news here this session is the terrific total being racked up by "Bridges at Toko-Ri" at the Paramount. "Violent Men" also looks big at St. Francis. Both "Veracruz" at United Artists and "Leagues Under Sea" at Golden Gate still are smash in fifth rounds. "Cinerama" is perking up in 56th stanza at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,859; 90-\$1.25)—"Leagues Under Sea" (BV) (5th wk). Big \$15,000. Last week, \$17,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—"Show Business" (20th) (5th wk). Slow \$9,200 in 5 days. Last week, \$14,000.

Warfield (Loew's) (2,656; 65-95)—"Green Fire" (M-G). Oke \$15,000. Last week, "Deep in Heart" (3d wk), \$8,500.
Paramount (Par) (2,646; 95-\$1.25)—"Bridges at Toko-Ri" (Par).

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Cruz' Wham 30G, D.C.; 'Sea' 13G, 5th

Washington, Jan. 25.

It's another tepid session along main stem, except for "Veracruz," which is topping the city with a torrid total. Holdovers continue to dominate firstruns, with "20,000 Leagues Under Sea" still out in front in fifth session at RKO Keith's. Sign of Pagan" also is big in fifth. "Violent Men" looms nice in two spots.

Estimates for This Week

Ambassador (SW) (1,400; 60-85)—"Violent Men" (Col). Nice \$6,500. Last week, "Young at Heart" (WB) (2d wk), \$3,000 in 4 days.
Capitol (Loew's) (3,434; 70-95)—"Green Fire" (M-G) (2d wk). Okay \$6,500 in 3 days. Bows out to make room for London Festival Ballet for four performances. Last week, over hopes with \$20,000.

Columbia (Loew's) (1,174; 70-95)—"Battleground" (M-G) and "Asphalt Jungle" (M-G) (reissues). Average \$5,500.
Dupont (Lopert) (372; 65-\$1)—"Romeo and Juliet" (UA) (5th wk). Very solid \$6,000 after \$6,200 last week. Stays.

Keith's (RKO) (1,939; 75-\$1)—"20,000 Leagues Under Sea" (BV) (5th wk). More than holding its own with big \$13,000 after \$15,000 last week. Holds.

Metropolitan (SW) (1,200; 60-85)—"Violent Men" (Col). Fine \$8,500. Last week, "Young at Heart" (WB) (2d wk), \$6,000 in 4 days.
Palace (Loew's) (2,370; 70-95)—"Veracruz" (UA). Smash \$30,000 to top town. Stays on. Last week, "Show Business" (20th) (4th wk), \$11,000.

Playhouse (Lopert) (435; 70-\$1)—"Sign of Pagan" (U) (5th wk). Nice \$4,500. Last week, \$5,000.
Warner (SW) (1,300; \$1.20-\$2.40)—"Cinerama" (Indie) (63d wk). Amazingly steady \$12,500 after \$12,000 last week. Stays and hopes for b.o. upswing with tourist season.

Trans-Lux (T-L) (600; 70-\$1)—"Phffft" (Col) (4th wk). Fast \$5,000. Last week, better than expected at \$6,000.

'PAGAN' TERRIF 12G, CINCY; MEN' GOOD 11G

Cincinnati, Jan. 25.

"Young at Heart," a solid beater in the huge Albee, holds a slight coin lead this round. However, "Sign of Pagan" is standout with remash coin at the Grand. "Violent Men," at Palace, shapes okay "Veracruz" retains plenty power for Keith's in final five days after four weeks. "Cinerama" continues sturdily in 32d stanza at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Young at Heart" (WB). Nice \$13,000. Last week, "Show Business" (20th) (3d wk), \$10,500 at \$1.25 top.
Capitol (Ohio Cinema Corp.) (1,376; \$1.20-\$2.65)—"Cinerama" (Indie) (32d wk). Hovering close to stout \$17,000 after last week's \$17,500.

Grand (RKO) (1,400; 75-90)—"Sign of Pagan" (U). Wham \$12,000, and best for this stand in some months. Last week, "Crest Wave" (M-G) and "Jamboree" (Indie), at 50c-84c scale, \$4,500.

Keith's (Shor) (1,500; 75-\$1.25)—"Veracruz" (UA) (5th wk-5 days). Hefty \$6,000 after \$8,900 fourth frame.

Palace (RKO) (2,600; 75-90)—"Violent Men" (Col). Good \$11,000 or over. Last week, "Phffft" (Col) and "This Is Your Army" (20th), \$13,000.

'Toko-Ri' Smash \$21,000, Buff.; 'Tuesday' Big 14G

Buffalo, Jan. 25.

"Bridges at Toko-Ri" is stand-out here this session, with a mighty total at Paramount. "Deep in My Heart" is rated lusty at the Buffalo. "Black Tuesday" looms big in 10 days at the Center. "Violent Men" shapes sturdy at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-80)—"Deep in Heart" (M-G). Lusty \$19,000. Last week, "Show Business" (20th) (4th wk), \$10,000.

Paramount (Par) (3,000; 50-80)—"Bridges at Toko-Ri" (Par) and "Trouble in Glen" (Rep). Wow \$21,000. Last week, "Young at Heart" (WB) and "Fast and Furious" (Indie) (2d wk-5 days), \$9,000.
Center (Par) (2,000; 50-80)—"Black Tuesday" (UA) and "Atomik Kid" (Rep). Big \$14,000 in 10 days. Last week, "Silver Chalice" (WB) (4th wk-3 days), \$3,500.

Lafayette (Basil) (3,000; 50-80)—"Violent Men" (Col) and "True and False" (Indie). Sturdy \$11,000. Last week, "Violent Men" (Col) and "True and False" (Indie), \$12,000.

Century (Buahwak) (3,000; 50-80)—"Gangbusters" (Indie) and "Bovary to Bagdad" (AA). Good \$10,000. Last week, "Leagues Under Sea" (BV) (4th wk-4 days), \$4,000.

'6 Bridges' Lofty \$14,000, Prov. Ace

Providence, Jan. 25.

Standout here currently is RKO Albee's "Bridges to Cross," with great total. "Silver Chalice" also looms big at Majestic. Loew's is slow with "Human Desire." Strand looms okay with "Phffft."

Estimates for This Week

Albee (RKO) (2,200; 55-70)—"6 Bridges to Cross" (U) and "Yellow Mountain" (U). With Boston only 45 miles away, this one has added interest here. Neat \$14,000. Last week, "Passion" (RKO) and "This Is My Love" (RKO), \$5,500.

Majestic (Fay) (2,200; 70-90)—"Silver Chalice" (WB). Smooth \$12,000 or near. Last week, "Young at Heart" (WB), \$8,000.

State (Loew's) (3,200; 50-75)—"Human Desire" (Col) and "Bullet in Waiting" (Col). Slow \$7,500 in 6 days. Last week, "Barefoot Contessa" (UA), \$14,000.

Strand (Silverman) (2,200; 50-75)—"Phffft" (Col) and "Outlaw Station" (Col). Okay \$7,000. Last week, "Violent Men" (Col), \$6,000.

'Cruz' Sockeroo \$23,000 In Toronto; 'Romeo' 12G, 'Star' Tall 18G, 'Biz' 9G

Toronto, Jan. 25.

Strong openings see "Veracruz" topping the city this round. "Romeo and Juliet" looks big at a two-house combo while "Black Knight" also is solid. Of the holdovers, "Star is Born" is still hefty on third stanza. "Show Business" continues hep in fifth.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-\$1)—"Romeo and Juliet" (Rank). Terrific \$12,000. Last week, "Trouble in Glen" (Rep) (4th wk), \$5,000.

Downtown, Glendale, Seabrook, State (Taylor) (1,059; 955; 698; 694; 40-70)—"The Raid" (20th) and "Fast and Furious" (Rep). Good \$13,500. Last week, "Caine Mutiny" (M-G) (reissue), \$14,000.

Eglinton, University (FP) (1,080; 1,558; 50-80)—"Hajji Baba" (20th) (2d wk). Good \$8,000. Last week, \$12,000.

Imperial (FP) (3,373; 60-\$1)—"Star is Born" (WB) (3d wk). Hefty \$18,000. Last week, \$21,000.

International (Taylor) (605; 50-80)—"Belles St. Trinian's" (IFD) (5th wk). Fine \$4,000. Last week, near-capacity \$5,000.

Loew's (Loew) (2,090; 60-\$1)—"Veracruz" (UA). Wham \$23,000. Last week, "Deep in Heart" (M-G) (4th wk), \$10,000.

Odeon (Rank) (2,380; 60-\$1)—"Black Knight" (Col). Swell \$11,000. Last week, "Purple Plain" (Rank) (3d wk), \$8,800.

Shor's (FP) (2,386; 75-\$1)—"Show Business" (20th) (5th wk). Neat \$9,000. Last week, \$11,000.

Towne (Taylor) (693; 60-90)—"Vanishing Prairie" (Disney) (5th wk). Hep \$5,000. Last week, \$5,500.

Uptown (Loew) (2,745; 60-80)—"Athena" (M-G) (2d wk). Good \$7,500. Last week, \$12,000.

B'way Better; 'Toko-Ri' Lofty 155G, 'Young' 50G, 'Bridges'-Vaude Smash 29G, 'Americano' 20G, 'Sea' Big 38G

Launching of four new bills in the current session plus the high school Regents exams is giving Broadway first-run business an improved tone currently. The usual midyear test always permit a certain number of high school students a respite from school and helps cinema trade. New product, of course, provided a much-needed stimulus, deluxe theatres having been battered badly by the year's coldest weather in the last seven days.

"Bridges at Toko-Ri," with new stageshow (first since the Christmas stageshow), dominates the first-run scene with a big \$155,000 probable in the opening stanza at the Music Hall. Unusually strong for this season of the year, it's biggest click on Broadway in the current session.

"Young At Heart" wound up its first week at the Paramount last night (Tues.) with a fairly good \$50,000. Pic stays two weeks. "6 Bridges to Cross" paired with vaudeville promises to give the Palace its greatest non-holiday weeks. Film, which drew unusually fine reviews in several papers, is credited with giving the house a smash \$29,000 or close. A holdover seems in the books.

"The Americano" landed an okay \$20,000 opening session at the Mayfair and holds. Second round of "Prince of Players" is sliding to a slow \$11,000 at the Rivoli. It comes out next Tuesday (1).

"20,000 Leagues Under Sea" is heading for a smash \$38,000 in its fifth stanza winding up today at the Astor. Naturally, it is staying on. "Country Girl" also continues to show remarkable stamina, with a socko \$41,000 likely in its sixth round at the Criterion.

"Veracruz" looks fine with \$25,000 in current (5th) week at the Capitol. "Show Business" is heading for a fair \$33,000 in its sixth stanza at the Roxy, and stays on until "The Racers" opens next week.

A number of new productions are opening this week. "Cattle Queen of Montana" premed yesterday (Tues.) at the Globe. "Violent Men" opens today (Wed.) at the State. "Unchained" replaces "Star is Born" at the Victoria tomorrow. "Star" held at okay \$14,000 in final (15th) week, but the session ended on a sad note. "Battle Cry" moves into the Paramount next Wednesday (2).

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$1.75)—"20,000 Leagues Under Sea" (BV) (5th wk). Present stanza winding today (Wed.) shapes to get smash \$38,000 for \$36,000 for fourth week. Continues.

Little Carnegie (L. Carnegie) (550; \$1.25-\$2.20)—"Aida" (IFE) (11th wk). Current frame ending today (Wed.) is heading for fancy \$7,000 after \$6,700 in 10th week. Stays on.

Baronet (Reade) (430; 90-\$1.55)—"Game of Love" (Indie) (7th wk). Sixth session ended yesterday (Tues.) was nice \$6,200 after \$7,500 in fifth week.

Capitol (Loew's) (4,820; 85-\$2.20)—"Veracruz" (UA) (5th wk). Present round finishing up Friday (28) looks to reach fine \$25,000 or near after \$37,000 for fourth week. Continues, with "Long Gray Line" (Col) due in Feb. 10.

Criterion (Moss) (1,700; 75-\$2.20)—"Country Girl" (Par) (6th wk). Current session ending today (Wed.) likely will hit smash \$41,000 after \$46,000 for fifth week. Stays on.

Holiday Arts (Davis) (468; 90-\$1.80)—"Holiday for Henrietta" (Arde). Opened big Monday (24). In ahead, "Detective" (Col) (12th wk), fine at \$5,600 after \$5,100 for 11th week.

Globe (Brandt) (1,500; 70-\$1.50)—"Cattle Queen of Montana" (RKO). Opened yesterday (Tues.). In ahead, "Theodora" (IFE) (2d wk), was light \$6,000 after \$9,500 in first round.

Guilford (Guilford) (450; \$1-\$1.75)—"Gate of Hell" (Indie) (7th wk). Sixth round concluded Monday (24) was rousing \$18,000 after \$19,000 for fifth week. Stays on indef.

Mayfair (Brandt) (1,738; 79-\$1.80)—"Americano" (RKO) (2d wk). First stanza ended yesterday (Tues.) landed okay \$20,000. In ahead, "Green Fire" (M-G) (4th wk-5 days), \$9,000 including preview coin.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Beachcomber" (UA) (2d wk). Current frame ending Friday

(28) looks like lean \$3,000 after \$5,000 opener. "Camille" (M-G) (reissue) opens Feb. 1.

Palace (RKO) (1,700; \$50-\$1.60)—"6 Bridges to Cross" (U) and vaudeville. Soaring to terrific \$29,000 or near in week ending tomorrow (Thurs.), biggest non-holiday week here under present policy. May hold. Last week, "Green Scarf" (Indie) and vaude, \$20,000.

Paramount (AB-Par) (3,664; 85-\$1.75)—"Young at Heart" (WB) (2d wk). Initial week ended yesterday (Tues.) was just good at \$50,000. Holds only two weeks, with "Battle Cry" (WB) opening Feb. 2.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Animal Farm" (Indie) (5th wk). Fourth session ended yesterday (Tues.) was okay \$6,500 after \$8,000 for third.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Bridges at Toko-Ri" (Par) and stageshow. Climbing to big \$155,000 in first round ending today (Wed.). Holds, match! In ahead, "Deep in Heart" (M-G) and stageshow (6th wk), \$106,000, to wind up very strong run. "Bridges" did better than \$32,000 last Saturday, biggest Saturday for any Par pic at the Hall.

Rivoli (UAT) (2,092; 85-\$2)—"Prince of Players" (20th) (3d-final wk). Second stanza finishing Monday (24) dipped to slow \$11,000 after \$17,000 opening week. "Bad Day at Black Rock" (M-G) opens Feb. 1.

Rox (Nat'l. Th.) (5,717; 65-\$2.40)—"Show Business" (20th) (6th wk). Current week winding up tomorrow (Thurs.). Is heading for fair \$33,000 after \$42,000 in fifth session. Stays another week, with opening of "The Racers" set back to Feb. 3 or Feb. 4.

State (Loew's) (3,450; 78-\$1.75)—"Violent Men" (Col). Opens today (Wed.). Last week, "3-Ring Circus" (Par) (5th wk), slipped to fair \$14,000 in 5-day fifth stanza after \$15,500 for fourth full week.

Sulton (R&B) (561; \$1-\$1.80)—"Romeo and Juliet" (UA) (6th wk). Fifth round ended yesterday (Tues.) was sturdy \$10,800 after \$11,200 in fourth. Stays.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Tonight's the Night" (AA) (5th wk). This session finishing up today (Wed.) looks to reach fine \$5,000 after \$6,400 in fourth week. Holds.

Victoria (City Inv.) (1,060; 50-\$1.75)—"Star is Born" (WB) (16th wk-3 days). The 15th stanza ended Sunday (23) was okay \$14,000 after \$17,000 for 14th week. Stays only three days of 16th stanza, with "Unchained" (WB) bowing tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.30)—"Cinerama" (Indie) (86th wk). The 85th week concluded Saturday (22) soared to mighty \$49,800 after \$42,000 in 84th round. "Cinerama Holiday" (Indie), second Cinerama production, world premiere here Feb. 8.

Current "Cinerama" has been climbing steadily ever since final weeks were announced.

'This Paris' Robust 14G, L'ville; 'Circus' Hep 9G, 'Veracruz' Big 9½G, 2d

Louisville, Jan. 25.

Town's theatre row is lively this week. Rialto is perky with "So This Is Paris" while next door "Silver Chalice" at the May Anderson is rolling for a nice take. "3-Ring Circus" at the Kentucky looms dusty. Holdover of "Veracruz" at State is still pulling at a lively clip. Current cold weather period is helping biz at all downtown houses. Rialto brought in a stage-show Friday (21) for a one-night spot booking.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"3-Ring Circus" (Par). Heading for rousing \$9,000 or likely more. Last week, "White Christmas" (Par) (2d wk), \$7,000.

Mary Anderson (People's) (1,000; 50-75)—"Silver Chalice" (WB). Very good \$7,500. Last week, "Private Hell" (Indie), \$4,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"So This Is Paris" (U). Got boost from stageshow Friday (25) (headed by Crew Cuts and Mercury recording group). Fine \$14,000. Last week, "Carmen Jones" (20th), \$12,000.

State (United Artists) (3,000; 50-75)—"Veracruz" (UA) (2d wk). \$13,000 opener.

Exhibits' Inflexible Thinking Hampers Indie Product Despite 'Shortage'

Despite pleas from exhibitor leaders for theatremen to give small indie distributors a hearing, the latter still find themselves in the more or less parish category. The nation's exhibitors are just not buying the small pictures, not even for doublebill slotting. Secondary pictures, of course, are finding their level on the second half of the program, but the supply is coming from the major distributors, with the indie peddlers, for the most part, being left out in the cold.

From the standpoint of the theatremans, it's to his advantage to obtain as much of a known quality as possible. The "seconds" of the majors still represent top-notch production values and names that are known to the public. While the films being offered by the indies may be of superior or of equal entertainment value, the exhibs feel it represents a gamble. Although the theatres are experiencing a product shortage, particularly in filling the doublebills, exhibs are inclined to exhaust the possibilities of the major suppliers before talking to an indie. All the indie can do is wait around until the theatres use up the supply of major product and are in desperate need of films to complete their programs.

With the major studios bidding anxiously for the films of the indie producers, there's not much left for the indie distrib except foreign and offbeat product. Not all of this product is keyed for art houses, and the indie distrib feels that given a chance, these films can earn their keep in the dual bill market. In some sections of the country, theatremen absolutely refuse to take a look at the pictures, especially if it's of British origin. This holds for the Midwest where British films are an anathema even if they contain b.o. names.

Dubbed films, although expertly done and containing values for general consumption, are also finding difficulty bucking the resistance. They've been able to get dates, but only when the exhib has exhausted other product source.

While the indie exhibs have borne the brunt of the exhib resistance to small pix, the majors have also found themselves on the firing line. However, the majors have been able to unload their product, since the exhib has no choice when he has to fill a program calling for three changes a week. A distrib topper complained bitterly that the theatres want two first-run pictures for dual billing. There have been instances around the country of theatres dualing two CinemaScope pictures.

Incom and Thetis Firms

Committed to Perspecta

Two more European producers have agreed to use Perspecta Sound in all their upcoming productions, according to the sound company. Film outfits, both of Italy, are Incom and Thetis Films. Latter's "The King's Musketeers" is now having a Perspecta track recorded at Suonitalia Studios in Rome.

Two studios in Paris and one Rome have been equipped to handle recording of Perspecta stereophonic sound tracks and three more studios in London, Berlin, and Barcelona will shortly complete installation of Perspecta recording equipment.

Ohio TOA Events Set

Columbus, Jan. 25. William C. Gehring, general sales manager of 20th Century-Fox, and Abram F. Myers, general counsel of Allied States Assn, will be two of the main speakers at the convention of the Independent Theatre Owners of Ohio here Feb. 28-March 1.

Schedule will also include a sneak preview, a luncheon at which the ITOO will play host to Ohio senators and representatives, a Metro Ticket Selling Workshop and a banquet at which Lt. Gov. John Brown, former operator of the Civic Theatre in Wellston, will present a scroll honoring theatres for their work in promotion of the Ohio highway safety program.

Cinerama Influence

On the basis of the advance sale for the N. Y. opening of "Cinerama Holiday," second picture in the widescreen medium, Wall St. firms are recommending Stanley Warner shares "for a speculative trading turn."

In one analysis of the SW's possibilities, it's noted that under the terms of its contract with Cinerama Productions, the theatre chain, which holds the production and exhibition rights to the medium, recovers the full production cost of the new picture—\$2,000,000—and then receives a \$1,000,000 bonus before Cinerama Productions shares in the profits.

SW, it's pointed out, has recovered 90% of the equipment installation costs—\$1,900,000—on nine domestic theatres with the first picture, "This Is Cinerama," and before the current engagements end, that complete recovery is expected. It's stressed that these costs are non-recurrent on the second and subsequent pictures.

TUSHINSKY'S SEEKING FOREIGN FACTORIES

Hollywood, Jan. 25. Joseph and Irving Tushinsky, inventors of SuperScope, are completing negotiations to establish factories in Japan and England for manufacture of the variable lens. Deal is on with the British Board of Trade for concessions in frozen funds to be used for a London plant, to service British and European producers.

Brothers also are talking here with reps of Shochiku, Ltd., of Tokyo.

Re-Edited 'Tom Sawyer' Ready for Market

Boston, Jan. 25. As the result of the successful reception of the oldie "Tom Sawyer" at a sneak preview at the 1,800 seat Capitol Theatre, Allston, last Friday night (14) David O. Selznick is expected to reissue the 1937 pic for general release. Re-edited and processed in Technicolor, the pic was shown to a capacity crowd which included, in addition to the theatres regular patrons, a cross-section of high school and college students. Preview was arranged by Joe Levine, whose indie Embassy Pictures will handle distribution in this area, when the pic is reissued.

Prior to the showing Selznick hosted exhibs at a cocktail party at the Ritz-Carlton and discussed plans for reissuing the film, provided the preview audience reaction was favorable, or remarking it if received coolly. Consensus among the exhibs was a remake would be unwise, opining that most remakes never quite hit the jackpot.

Shift WB Sales Staffers

In a realignment of Warner Bros. sales staff, distribution chief Ben Kalmenson has upped Ben Abner and Ralph Iannuzzi to the posts of district managers. Abner, presently New York branch manager, has been promoted to metropolitan district manager. Iannuzzi, now Boston branch manager, takes over as eastern district manager, with supervision over the Albany, Boston, Buffalo, and New Haven territories. Abner is replacing Norman Ayers, who is resigning to enter private business.

Other shifts in the WB sales staff include: Ernest Sands advanced from Cleveland to New York branch manager. William Twigg transfers from Pittsburgh to Cleveland branch manager. Jack Kalmenson shifts from Milwaukee to Pittsburgh. Frank Reimer upped from local sales manager in Los Angeles to Milwaukee branch manager. William Kumins promoted from assistant branch manager in Boston to branch manager.

All's Confusion As Uruguay Fest Opens; Cite Unhapp Planning

Montevideo, Jan. 18. Uruguay's 1955 Film Festival at Punta del Este opened full of good will and disorganization under the guidance of a committee of 40 knowing naught of the film business. Lacking an advance plan for entertaining foreign delegates or presenting them to the Uruguayan public, social confusion was intense. Add to this the marked laxity of natives with respect to time and punctuality and their bewildering habit of switching cocktail parties into dinners, or vice versa, and the charm is strained no little.

A six-mile gap between the Festival's headquarters at the Cantegril Country Club and the Fragata Theatre downtown, where films were shown, added to the general awkwardness. Bicycles are much used here, but this is hilly terrain, chums.

Late arrival of negatives from foreign countries complicated things further. Yanks filled in by supplying unscheduled features. Argentina, Britain, Germany, Mexico, Spain, Sweden, Italy and the USA are represented. Top Hollywood name here is Walter Pidgeon, plus Pat O'Brien, John Lund, Claire Trevor, May Wynn, Elaine Stewart. Britishers include Richard Attenborough, Janette Scott, T. Hird, Kathleen Ryan.

Argentina sent George Rigaud and Tilda Thamar; Mexico, Rosita Quintana and Columbia Dominguez, the Spaniards Silva Morgan and director Luis Garcia Berlanga, while the Swedes have Elsa Prattwitz and director Richard Mattson representing their industry.

The delegations are partially lodged at the Cantegril Country Club and the San Rafael Hotel, at an adjoining beach, about 90 minutes' drive from Punta del Este itself, which is much too distant. There has been a very big influx of tourists to the spot for the festival, all hotels are full to capacity, while villa owners have camp beds laid down even in their garages. Since the Argentine government lifted restrictions on travel for Argentine nationals to Uruguay, a good number of Argentine tourists, who own villas in Punta del Este have been able to arrive in Uruguay, and in B. Aires there are long queues of standees waiting to get into the Uruguayan consulate to get visas.

In Punta del Este and especially in distribution circles, everyone is hoping that by the second week some of the early confusion can be straightened out and things run more smoothly.

DuMont-Linked Company Enters Closed-Circuit

New closed-circuit tv firm has been formed by Allan D. R. Stern, a former member of DuMont's operations department. Company, known as National Closed Circuit System Inc., has signed a contract with DuMont to act as the web's sales representative in closed-circuit matters. According to Morris Meyers, general manager of DuMont's closed-circuit operations, it will include closed-circuit biz in commercial, entertainment, and civic group activity.

Entry of NCCS gives the closed-circuit field a total of three active companies, including Theatre Network Television and Box Office Television. Dor Theatre Television, which entered the field last year, has been dormant since its proposed telecast of the N.Y. Philharmonic failed to materialize. Two other firms, formed at the height of interest in the closed-circuit medium, have not been heard from in several years.

Frank Quinn Turns M.C.

Frank Quinn, film critic of the N.Y. Daily Mirror, has taken over as m.c. of the weekly "Hollywood Preview," seen Tuesdays from 7 to 7:30 p.m. over WOR-TV. Show, produced by Bruce Balaban, features clips of new pictures and interviews with visiting film personalities.

Show was originally presented on Friday evenings in the same time slot but was recently shifted to the Tuesday date. Balaban, it's understood, is planning syndication of the show via film.

Inside Stuff—Pictures

A National Catholic Welfare Council News Service story on the recent death of Rev. Daniel A. Lord, long time editor of The Queen's Work and national director of the Sodality of Our Lady, recalled that it was the 66-year-old Jesuit priest's first of many "widely heralded" pageants. "The Dreamers Awake," presented in the mid-twenties, that resulted in the summons to Hollywood as consultant on the filming of Cecil B. DeMille's "King of Kings."

Continued the NCWC release which appeared in many Catholic papers, "Several years later, he was a natural when the movie industry sought to formulate its code of ethics, and at the request of the old Hays Office, and under the patronage of the late Cardinal Mundelein of Chicago, he drew up the movie code that is still the Hollywood standard."

The five American newsreels in 1954 increased the number of individual clips, the total rising to 3,940 from 3,598 in 1953, a report of the Motion Picture Assn. of America's newsreel committee shows. Story in VARIETY last week erroneously put the number of 1954 clips at 3,598, indicating a drop from the prior year. The committee's analysis of newsreel content for 1954 showed there were 167 local and 3,773 national clips.

Jane Russell's million dollar contract with RKO, covering six films over a period of 20 years at \$50,000 annually, looks like a financial coup for Howard Hughes. Deal calls for Miss Russell to make three pictures for 20th-Fox with Hughes collecting \$250,000 for each loanout, a total of \$750,000. In addition, it is understood that Hughes will receive another \$250,000 for lending the star for a picture by Howard Welsch. New contract ties Miss Russell up with RKO, not with the Hughes Tool Co., under which she formerly worked while at RKO.

Briefs From the Lots

Hollywood, Jan. 25.

Superior Court approved U's pickup of Myrna Hansen's player option . . . Metro assigned Lilliane Montevecchi as second femme lead in "Gaby." Leslie Caron starter, to be produced by Edwin H. Knopf . . . Jacqueline de Witt drew a featured role in U's "All That Heaven Allows," replacing Ilka Chase who turned it down . . . Warners added Robert Human to the cast of "I Died a Thousand Times" . . . Shirley MacLaine will play one of the two femme leads in "Artists and Models," starring Martin and Lewis at Paramount . . . New indie unit, Gifford-Seelig Productions, will make "Mist of Death," a tale of smog . . . Columbia's "New Orleans, Uncensored," filmed as "Riot on Pier Six," will be preemied Feb. 16 in New Orleans . . . John McIntire drew a featured spot in U's remake of "The Spoilers."

Allied Artists signed James Millican for a featured part in "Neon Rainbow" . . . Josef Shafelt in town to edit "No Place to Hide," which he produced and directed in Manila in association with L.V.N. Pictures, Inc. . . . Jeanne Crain and George Nader will co-star in U's "The Second Greatest Sex" . . . Albert J. Cohen produced with George Marshall directing . . . Metro's "Somebody Up There Likes Me," the life story of Rocky Graziano . . . Lyon-Bartlett is borrowing John Agar from UI to star in "The Lonesome Trail" . . . Director Samuel Fuller leading a troupe to Japan to make "The House of Bamboo" . . . Buddy Adler production for 20th-Fox . . . Mary Field drew a key role in producer Howard Pine's UI production, "The Private War of Major Benson."

Paul Gilbert returning to U for a top role in "The Second Greatest Sex" . . . Richard Fleischer bought "Mr. Adam," novel by Pat Frank, for indie production . . . Keith Larsen drew a featured spot in Bel-Air's "Desert Sands" . . . Irving Lippman upped to first cameraman at Columbia . . . Mitsuko Kimura returning to the screen as femme lead in Columbia's "The Gentle Wolfhound," to be shot in Japan . . . Ray Danton plays a key role in U's remake of "The Spoilers," with Jesse Hibbs directing for producer Ross Hunter . . . Biff Elliot cast as Shirley Yamaguchi's husband in 20th-Fox's "House of Bamboo" . . . Columbia signed Jack Albertson for the Frankie Lane starrer, "Bring Your Smile Along" . . . Warners acquired screen rights to Wayne D. Overholser novel, "The Violent Land," with Henry Blanke assigned to produce.

William Prince, out of pictures for five years, returns for a featured role in Paramount's "The Vagabond King" . . . Metro handed Steve Mitchell a role in "Always Fair Weather" . . . Cornel Wilde's Theodora Productions will film "Stone Fear," based on a yarn by Clinton Seely . . . Herbert Meadows checked in at Warners to script an untitled western based on his own idea . . . Metro signed Guy Trosper to script "Your Cheatin' Heart," to be produced by Joe Pasternak . . . Allied Artists' "Neon Rainbow" got under way at Las Vegas with Dennis O'Keefe and Coleen Gray co-starring . . . Tony Owen signed Gene Nelson

and Faith Domergue for top roles in "Time Slip," to be filmed in England with Kenneth Hughes directing . . . Warners' "Miracle in the Rain," starring Jane Wyman, is due for a Spring start in N.Y.

U assigned David Johnson to a key spot in "All That Heaven Allows," his third job since leaving the Army . . . Twentieth-Fox bought "The Sorcerer's Apprentice," CinemaScope short subject produced and directed by Michael Powell in Europe . . . Richard Ross completes his indie film, "The Wiretappers," starring Bill Williams . . . John Carradine drew a featured role in Bel-Air's "Desert Sands" for United Artists release . . . Guy Madison signed contract with 20th-Fox calling for seven films over a period of seven years, starting with "The Tall Men" . . . New indie company, Irving Brecher Productions, bought screen rights to "Doubles in Death," authored by William Grew . . . Sara Shane up for the femme lead in "The Temptress," to be filmed by Alfonso Sanchez Tello in Mexico . . . Paramount assigned Joseph J. Lilley to arrange and conduct the Cole Porter score for "Anything Goes."

Bert Lahr joined Jeanne Crain, George Nader and Paul Gilbert in U's "The Second Greatest Sex." . . . Gina Lollobrigida signed to co-star with Burt Lancaster in "Trapeze," to be produced by Hecht-Lancaster in Europe for United Artists release . . . Ron Randall coming from England for a role in Aubrey Schenck's "Desert Sands" . . . Darryl F. Zanuck signed Deborah Kerr to co-star with Yul Brynner in the 20th-Fox version of "The King and I," starting in August with Charles Brackett producing . . . Ross D'Amaggo set to score Sam Columbia's "Chicago Syndicate" . . . Peter Graves joined Jack Palance and Shelley Winters in "The Jagged Edge," with Willis Goldbeck producing and Stuart Heisler directing for Warners.

Fred Kohlar draws production reins on "Picnic," to be filmed by Columbia, starting May 15, with William Holden starring . . . Michael Wilding obtained release from his Metro contract, to enter the freelance and tv field . . . Metro assigned Grace Kelly as star and Pandro S. Berman as producer of Robert Ruark's novel, "Something of Value" . . . Samuel Goldwyn signed Johnny Silver for the Sydney Southstreet role in "Guys and Dolls" . . . Next Spencer Tracy starrer at Metro will be "Jeremy Rodock," a tale of Wyoming in 1873, with Robert Wise as director . . . Edmund Grainger closed a deal with Joseph and Irving Tushinsky to shoot "Treasure of Pancho Villa" in Superscope for RKO release . . . Nana Bryant returns to the screen to play a school teacher in U's "The Private War of Major Benson" . . . Paramount signed Robert Parrish to direct "Intermission," screen biogriph of Red Nichols, starring Danny Kaye . . . Dan O'Herlihy, star of "Robinson Crusoe," signed with producer Henry Ehrlich to star in "The Life of Daniel Defoe," author of the novel.

Edward Small signed Jackie Loughery for a featured role in "The Brass Ring" . . . Metro added Marjorie Bennett to the cast of "The Cobweb"

TALK AT NORWAY 'MONOPOLY'

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 4
This Date, Last Year..... 0

"WICHITA"

Prod.—Walter Mirisch
Dir.—Jacques Tourneur
Joe McGrath, Vera Miles, Lloyd Bridges,
Wallace Ford, Edgar Buchanan, Keith
Larsen, Mae Clarke, Peter Graves,
Judy Merula
(Started Jan. 3)

"DARK VENTURE"

Prod.—Lindsey Parsons
Dir.—Harold Schuster
Frank Lovejoy, Forrest Tucker
(Started Jan. 21)

"NEON RAINBOW"

Prod.—William F. Brody
Dir.—Sidney Salkow
Dennis O'Keefe, Coleen Gray, Charles
Wininger, Mary Beth Hughes
(Started Jan. 24)

"SPY CATCHERS"

Prod.—Ben Schwab
Dir.—Edward Bernds
Leo Gorcey, Huntz Hall
(Started Jan. 25)

COLUMBIA

Starts, This Year..... 3
This Date, Last Year..... 3

"BRING YOUR SMILE ALONG"

Prod.—John Hays
Dir.—Blake Edwards
Frankie Laine, Keefe Brasselle, Connie
Towers, Lucy Marlow, William Leslie
(Started Jan. 13)

"JAIL BAIT"

Prod.—Sam Katzman
Dir.—Fred F. Sears
Tommy Cook, Frank Griffin, Molly Mc-
Cart, Sue England, Kay Riehl, Kath-
leen Mulqueen, James Bell
(Started Jan. 17)

"CALICO PONY"

Prod.—Ted Sherman
Dir.—George Seitz
Van Heflin, Joan Woodward, Phil Carey,
Raymond Burr, Allison Hayes, Rich-
ard Webb, Jean Willes, Steve Raines,
Nancy Kulp, Myron Healey
(Started Jan. 18)

METRO

Starts, This Year..... 0
This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"

Prod.—Arthur Freed
Dir.—Gene Kelly, Stanley Donen
Gene Kelly, Cyd Charisse, Dan Dailey,
Michael Kidd, Dolores Gray
(Started Oct. 13)

"LOVE ME OR LEAVE ME"

Prod.—Joe Pasternak
Dir.—Charles Vidor
Dick Davy, James Cagney, Cameron
Mitchell, Robert Keith, Harry Bel-
laver, Tom Tully, Robert Dix, James
Drury
(Started Dec. 6)

"THE COBWEB"

Prod.—John Houseman
Dir.—Vincente Minnelli
Richard Widmark, Lauren Bacall, Glo-
ria Grahame, Charles Boyer, Lillian
Gish, John Kerr, Oscar Levant, Paul
Stewart, Jarma Lewis, Adele Jergens,
Fay Wray, Susan Strasberg, Virginia
Christie
(Started Dec. 10)

"KING'S THIEF"

Prod.—Edwin H. Knopf
Dir.—Robert C. Leonard
Ann Blyth, Edmund Purdom, David
Niven, George Sanders, Roger Moore,
John Dehner, Isabel Elsom
(Started Dec. 27)

PARAMOUNT

Starts, This Year..... 0
This Date, Last Year..... 1

"THE TEN COMMANDMENTS"

Prod.—Cecil B. DeMille
Dir.—Henry King
Charlton Heston, Yul Brynner, Anne
Baxter, Yvonne De Carlo, Debra
Paget, Nina Foch, Edward G. Robin-
son, Cedric Hardwicke, Vincent Price,
John Carradine, John Derek, Olive
Deanne
(Started Oct. 14)

"THE DESPERATE HOURS"

Prod.—Dir.—William Wyler
B Humphrey Bogart, Fredric March,
Martha Scott, Arthur Kennedy, Dewey
Martin, G. C. Young, Mary Murphy,
Robert Middleton, Richard Eyer, Whit
Bissell, Beverly Garland, Walter
Baldwin, Bert Freed, Ray Teal, Ray
Collins, Richard Erdman, James Lie-
burny, Ann Doran
(Started Oct. 19)

"THE COURT JESTER"

Prod.—Dir.—Norman Panama, Melvin
Frank
Danny Kaye, Glynis Johns, Angela Lans-
bury, Basil Rathbone, Cecil Parker,
John Lund
(Started Oct. 19)

Dutch Film Week

National motion picture week is being planned by the Dutch Bio-scoop Bond for June, 1955, and the American companies have been asked to participate in the non-competitive event. The festival is sketched for Arnheim, Holland.

Purpose of the week, the film-eries have been told, is to focus at-
tention on pix. "The interest here
in films is growing, but there is
still much resistance to be over-
come." The Bond memo outlining
the festival stated.

Mildred Natwick, Edward Ashley, Mi-
chael Pate, Allan Napier, Patrick
Aherne, Lewis Martin, Noel Drayton,
Robert Middleton, Richard Kean, Rus-
sell Gaike, Leo Britt, Larry Pennell
(Started Nov. 22)

"THE GIRL RUSH"

Prod.—Frederick Brisson
Dir.—Robert Pirosh
Rosalind Russell, Fernando Lamas, Ed-
die Albert, Gloria De Haven, Jimmy
Gleason, Marion Lorne, Robert Fortier
(Started Dec. 6)

"THE VAGABOND KING"

Prod.—Pat Dugan
Dir.—Michael Curtiz
Kathryn Grayson, Oreste Kirkop, Sir
Cecil Hardwicke, Walter Hampden,
Rita Moreno, Phyllis Newman, Jack
Lord, David Nilo, Sam Schwartz, Les-
lie Nielsen, Frances Lansing, Richard
Tone, Albie Kaye
(Started Dec. 27)

RKO

Starts, This Year..... 0
This Date, Last Year..... 0

REPUBLIC

Starts, This Year..... 1
This Date, Last Year..... 0

20th CENTURY-FOX

Starts, This Year..... 0
This Date, Last Year..... 0

"SOLDIER OF FORTUNE"

(Shooting in Hong Kong)
Prod.—Buddy dier
Dir.—Edward Dmytryk
Clark Gable, Susan Hayward, Michael
Rennie, Alex D'Arcy, Gene Barry,
Jack Kruschen, Frank Tang
(Started Nov. 22)

UNIVERSAL

Starts, This Year..... 2
This Date, Last Year..... 1

"FEMALE ON THE BEACH"

Prod.—Albert Zugsmith
Dir.—Joseph Pevney
Joan Crawford, Jeff Chandler, Jan Ster-
ling, Cecil Kellaway, Natalie Schafer,
Charles Drake, Judith Evelyn, Stuart
Randall
(Started Dec. 6)

"ALL THAT HEAVEN ALLOWS"

Prod.—Rose Lee
Dir.—Douglas Sirk
Jane Wyman, Rock Hudson, Agnes
Moorehead, Conrad Nagel, William
Reynolds, Leigh Snowden, Virginia
Grey, David Janssen, Gloria Talbot,
Charles Drake, Jacqueline de Wit
(Started Jan. 7)

"THE PRIVATE WAR OF MAJOR BENSON"

Prod.—Howard Pine
Dir.—Jerry Hopper
Charlton Heston, Julie Adams, William
Demarest, Al Mingo, Tim Considine,
Donald Keeler
(Started Jan. 24)

WARNER BROS.

Starts, This Year..... 2
This Date, Last Year..... 0

"THE MCCONNELL STORY"

Prod.—Henry Blanke
Dir.—Gordon Douglas
Alan Ladd, James Allison, James Whit-
more
(Started Nov. 24)

"I DIED A THOUSAND TIMES"

Dir.—Walter Doniger
Perry Lopez, Walter Abel, Beverly Gar-
land, Ted De Corsia, Ken Tobey,
Gregory Walcott, Allison Hayes
(Started Jan. 5)

"BLOOD ALLEY"

Prod.—Bathic Productions
Dir.—William A. Wellman
John Wayne, Lauren Bacall, Paul Fix,
Anita Ekberg
(Started Jan. 10)

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN"

(U.S. Release)
Prod.—(Location) in Mexico
Prod.—William & Edward Nassour
Dir.—Edward Nassour
Gladstone, Patricia Medina, Eduardo
Norriega
(Started Jan. 10)

Kay Lenard Steps Up

Hollywood, Jan. 25.

New president of the Motion Pic-
ture Industry Council is Kay Le-
nard, who moved up to the top
spot under the MPIC constitution,
which provides that the vice-presi-
dent automatically succeeds the
outgoing prexy.

John Lund was elected veepee
and will become prexy next year.
Ronald Reagan was re-elected se-
cretary and Cy Baer treasurer by
acclamation.

YANKS IRED AT WB, PAR BOYCOTT

With Warner Bros. and Para-
mount now on the Norwegian ex-
hibitor blacklist, considerable sen-
timent has developed among the
other companies to back up the
duo's stand. However, it's feared
that any retaliatory action may in-
volve a breach of local controls.

Norwegian situation, which has
local exhibs refusing to book any
WB or Par pix, is put down partly
to the loose wording of the agree-
ment there, and partly to the mo-
nopolistic setup of the local theatre
group, the National Assn. of Mu-
nicipal Film Theatres under Kr.
Aamot, which wields absolute con-
trol.

Norwegian exhibs decided on the
complete boycott of WB and Par
films after the two companies re-
fused to ship in three pix which
they considered in the "super"
category. Under the current deal,
which runs to Sept. 30, the Ameri-
cans get 40% of the gross from the
theatres on all films, with two pic-
tures set aside and freely negoti-
able. One of the conditions of the
agreement is that the American
companies ship into Norway all of
their releases.

Theoretically, the U. S. outfit
has the right to name the two
"specials" on which they want
higher terms. However, Aamot
doesn't have to agree on the titles.
This apparently happened when
WB designated "A Star Is Born"
and "The High and the Mighty"
and Par tagged "Sabrina" for
higher terms. When Aamot
wouldn't agree, the companies in-
dicated they wouldn't ship in the
features concerned, and the brawl
was on.

While the other companies are
sympathetic with WB and Par, they
don't feel they have much choice
of action at the moment. Under the
terms of the current agreement,
they can notify the Norwegians in
June of their desire to cancel the
present contract.

Meanwhile, in Denmark, the
U. S. distibs have dropped their
demands for higher rental in the
face of Danish insistence that, if
better terms are granted, Holly-
wood must ship in all of its films,
as in Norway. The current rental
ceiling is 30%. The Americans
were holding out for 40%. Rather
than accede to the Danish condi-
tion, it was decided last week to
stick to the 30% for the moment
and to negotiate for a sliding scale
deal such as is in force in Sweden
where rentals range from 25% to
50%.

Snag in several of the
Scandinavian countries appears to
be that by granting slight conces-
sions, the local exhibs want to tie
the U. S. distibs to an agreement
to ship in all—including their big-
gest—films.

The American outfits rather take
less and hold up on their potential
top grossers pending the day when
they stand to get what they con-
sider adequate rental deals.

New Sales

Continued from page 7

Artists with Stratford Pictures, and
Universal with its special films di-
vision which does an intensive job
in exploiting and selling Rank's
smaller productions.

The majors recognize that, with
fewer domestic releases abroad,
the field for imports is widening,
particularly if they hold commer-
cial possibilities beyond the purely
"art" house runs. At the same
time, there is a degree of hesita-
ncy re the U. S. release of films
made abroad since the latter rep-
resent much more of a risk than
the Hollywood product.

Columbia execs feel that, what
with the investment the company
is already making in the produc-
tions themselves, it would be wise
to take the cream of the crop of
these films and launch them in the
American market under the most
auspicious possible circumstances.

Columbia Leads in Alien Financing; In on 40 Foreign-Tongue Films

CINEMASCOPE AT SEA

S. S. United States Now Equipped
For Widescreening

CinemaScope films are now being
shown on the high seas. For the
S. S. United States, while in dry-
dock recently, modernized its two
theatres by installing CinemaScope
screens at a cost said to be in ex-
cess of \$12,000. Screens in both
theatres measure 18'x9'. 'Scope
equipment became a necessity,
the company noted, in order for it
to continue its policy of showing
pre-release or first-run films.

Screen in the ship's 352-seat
first-cabin class theatre rolls up
and down so that a regulation
screen can be used behind it for
pictures in conventional aspect ra-
tios. On the other hand, the screen
is permanent in the 200-seat tour-
ist class theatre and is masked with
aluminum strips for the smaller
sized pix. Among the liner's first
'Scope pictures are "There's No
Business Like Show Business"
(20th) and "Bad Day at Black
Rock" (Metro).

Governor Favors New Censorship, Ohio Confused

Columbus, Jan. 25.

Two diametrically opposed bills
on film censorship have been in-
troduced in the Ohio Legislature
and another proposal is in the
making.

Sen. Robert Mosher (R., Ober-
lin), who led the successful fight
to exempt newsreels from the
censorial scissors, has offered a bill
which would repeal all film cen-
sorship, simply enacting into law
what the courts have already de-
cided.

That the battle against cen-
sorship is far from over is indicated
by the fact that Rep. Andrew C.
Putka (D., Cleveland) and co-
sponsors Rep. Harry Corkwell (R.,
Ottawa) have introduced a bill re-
enacting censorship with different
definitions but the same fees as
were previously in effect.

"The definitions," said an article
in the weekly bulletin of the In-
dependent Theatre Owners of
Ohio, "are about as obscure as any
picture could be" and the writer
was doubtful if he could get the
bulletin through the mails if he
printed the definitions in the bill.
The bill has been sent to the Re-
ferral Committee, which is kind of
an end-of-the-line group indicat-
ing the legislators don't know what
to do with the proposal and may
shelve it.

A far more potent voice, that of
Gov. Frank L. Lausche, spoke up
in defense of film censorship in
his recent "State of the State"
speech and it is thought the ad-
ministration will present a bill any
time. The governor said:

"A certain number of members
of the film and book industry have
clearly demonstrated their unwill-
ingness by self-restraint to protect
our society. I urge the adoption
of laws in conformity with the di-
rections given by the Supreme
Court of the United States that
will enable our society, by proper
controls and sanctions in the in-
terest of morality, to control this
grave menace."

IA's Ontario Meet Feb. 15

The International Alliance of
Theatrical Stage Employees will
hold its regular mid-winter meet-
ing of the general executive board
on Feb. 15.

Session will be held in Canada
at the Royal Connaught Hotel,
Hamilton, Ontario.

With several of the major com-
panies now interested in financing
foreign production, Columbia Pic-
tures still leads the field by a wide
margin. Company in 1954-55 will
have a stake in around 40 foreign-
language pix abroad, and another
four or five in Britain.

Average Col financing deal calls
for a pre-production investment of
roughly 50% of the required coin.
In some cases Col gets the U. S.
rights to these films, in others it
doesn't. Primary reasoning for
sinking coin into local pix seems
to be that they are a valuable ad-
dition to Col's release skeds abroad.
However, the company is currently
mulling release of some of its for-
eign films in this country via a
special films division.

Policy of financing foreign pro-
duction has been a standard with
Col for some years now and, in the
opinion of company execs, is pay-
ing handsome dividends. Much
of the field work on the determina-
tion of any deal is done abroad,
with homeoffice execs okaying each
arrangement on the basis of script
and budget.

Approximate breakdown of Col's
financing activities abroad sees the
company staking coin in six pix in
Germany, two in Austria, six in
France, three in Italy, two in Spain,
one in Australia, five in Brazil, 12
in Mexico and two in Chile.

Other producers who are mak-
ing funds available abroad to local
studios include 20th-Fox, which is
anxious to foster CinemaScope,
Paramount and United Artists.

Actors' Treasury \$676,048 Surplus

Hollywood, Jan. 25.

The Screen Actors Guild is in
the chips via a \$676,048 surplus in
its treasury as of Oct. 31, the mem-
bers' pay was told last week. Guild
assets amount to \$737,002 and li-
abilities \$60,953. Operating expenses
in Hollywood last year were put
at \$269,808 and in N. Y. at \$73,-
235.

Guild is powowing on a new
vildim commercial pact. The cur-
rent contract expires March 1. In
addition, SAG is prepping negotia-
tions for a regular vidx pact
which expires July 20. The Guild
is angling for additional payments
to actors for vidx second runs.

'COUNTRY GIRL' GOES TO TED MANN HOUSES

Minneapolis, Jan. 25.

Paramount has sold another of
its top boxoffice pictures, "The
Country Girl," away from United
Paramount Theatres' local 4,100-
seat Radio City and the latter's
other large Minneapolis and St.
Paul loop houses.

It goes to the independent 400-
seat World here and to the 600-seat
St. Paul World for its Twin Cities'
first runs.

Ted Mann, operating the sure-
seaters, grabbed off release while
in New York last week. Last year
he snagged another Paramount
topper, "Sabrina."

Frayne Sets Juries For Sarnoff, Warner Medals

John G. Frayne, new head of the
Society of Motion Picture and Tele-
vision Engineers, last week ap-
pointed two committees to select
winners of the Society's David
Sarnoff gold medal award for re-
cent technical contributions to tv,
and the Samuel L. Warner Memo-
rial award for contributions to
sound.

Chairman of the Sarnoff award
committee is T. Gentry Veal, re-
search associated in the physics de-
partment of Eastman Kodak. The
Warner award committee is head-
ed by William A. Mueller, chief
sound engineers for Warner Bros.

Bad Weather Bops London Pix Biz; 'World' Fair \$6,700, 'Americano' 6G, 'Brides' Big 13G, 4th, 'Toko-Ri' 7G, 2d

London, Jan. 18.

The snow, fog and sleet of the last few days has made its mark on first-run biz, although the preceding week saw business well up to the average standard. "Carmen Jones" made a smash entry at the Odeon, Marble Arch, with almost \$10,000 in second stanza. "The Bridges at Toko-Ri" was hefty in first frame at the Odeon, Leicester Square, and sturdy \$7,000 in second session.

"Seven Brides for Seven Brothers" continues strong at the Empire with big \$13,000 or over in fourth round. "Drum Beat" hit \$7,000 or close at the Warner in its fourth stanza.

Most new entries which opened last weekend were hit by the weather. "A Woman's World" at the Carlton looks set for a fair \$6,700 opener. "Americano" also was hit with \$6,000 opening week at the Gaumont. "To Paris With Love" likewise suffered at the Plaza with a barely okay \$7,000.

Estimates for Last Week

Carlton (20th) (1,128; 55-\$1.70) — "Woman's World" (20th). Below expectations with fair \$6,700 for opening week. Stays.

Casino (Indie) (1,337; 70-\$2.15) — "Cinerama" (Robin) (15th wk). Continuing to build with over fancy \$14,000 this frame. Holds on.

Empire (M-G) (3,099; 55-\$1.70) — "7 Brides for 7 Brothers" (M-G) (4th wk). Likely to hit sturdy \$13,000 or better this frame after \$15,500 in preceding week. Continues.

Gaumont (CMA) (1,500; 50-\$1.70) — "Americano" (RKO) and "This Is My Love" (RKO). Hit by weather, with fair \$6,000 likely. Stays a second with "Colditz Story" (BL) opening Jan. 27.

Leicester Square Theatre (CMA) (2,200; 50-\$1.70) — "So This Is Paris" (GFD) and "Destiny" (GFD) (3d wk). Stout \$5,500. "Simba" (GFD) prems Jan. 20.

London Pavilion (UA) (1,217; 50-\$1.70) — "Dragonet" (WB) and "Bounty Hunter" (WB). Set for okay \$6,000 or a bit over. Stays.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70) — "Bridges at Toko-Ri" (Par) (2d wk). Dipped around \$7,000 after fine \$9,800 opening session. Holds a third with "Rough Company" (Col) to follow.

Odeon, Marble Arch (20th) (2,200; 50-\$1.70) — "Carmen Jones" (20th) (2d wk). Looks fine \$10,000, after \$12,000 opening frame. Holds.

Plaza (Par) (1,092; 70-\$1.70) — "To Paris with Love" (GFD). Fair \$7,000 or near. Holds over.

Rialto (LFP) (592; 50-\$1.30) — "Marry a Millionaire" (20th). Oke \$3,000. Stays on.

Ritz (M-G) (432; 50-\$1.70) — "Animal Farm" (AB-Pathe). Solid \$4,000 or near. Holds over.

Warner (WB) (1,735; 50-\$1.70) — "Drum Beat" (WB) (4th-final wk). Still strong around \$7,000. Last week, \$8,500. "Man Who Loved Redheads" (BL) opened Jan. 20.

'PORGY' SET FOR FULL WEEK'S LA SCALA DATE

Rome, Jan. 18.

The Blevins Davis-Robert Breen production of "Porgy and Bess," currently shuttling between Greece and Egypt on the East Mediterranean lap of its State Department-sponsored European tour, opens a series of Italian bookings with an unprecedented one-week stand at Milan's Scala Theatre. Stanza at the operatic home base is from Feb. 21-27 inclusive, the first run of that length ever at the Scala.

The Milan stand will be followed by dates in Genoa (the Carlo Felice Opera House), and in Florence. Plans for a Rome presentation of "Porgy" have been delayed by a dearth of proper space in the capital's major theatres. Breen and general manager Leonard Field are checking available sites here, with a tent presentation a possibility if theatre space remains unavailable during the March-April period open for the Rome dates. Producers are also mulling a possible pic offer for the presentation, made by Italian producer Giuseppe Amato.

Stopford Leaves NFFC

London, Jan. 25.

R. J. Stopford, former chairman of the National Film Finance Corp., exited from its board at the end of last year, it was officially announced by the Board of Trade prez last week.

Stopford had intended to quit the NFFC last July but was persuaded by the BOT prexy to remain on the board while the new British Lion Co. was being formed. G. F. A. Burgess, another NFFC director, also resigned at the end of the year because of other business commitments.

Par Into Big TV Setup in Aussie

Sydney, Jan. 18.

Paramount Film Service Ltd., the U.S. major's local distribution company, figures in a powerful group which has applied for a Sydney commercial tv license. Group is fronted by Consolidated Press Ltd., which publishes a morning daily here, and some powerful national magazines. Members of the group are committed to subscribe \$1,200,000 and further capital of \$560,000 may be raised.

Others in the syndicate are the London Daily Mail, Evening News, Sunday Dispatch and Daily Sketch interests, the Tivoli vaude circuit, Philips Electrical Industries and the broadcasting stations 2SM and 2KY. Two commercial tv stations are to be licensed in Sydney and two in Melbourne (in addition to a government-controlled station in each city), as a starter.

Altogether, 12 applicants are seeking commercial licenses. Public hearings on the bids are to be held in Sydney Feb. 1.

Hoys and Greater Union are members of a powerful Melbourne group seeking an in on tv.

Firing of 150 Workers At Shepperton Prompts O'Brien to Ask Govt. Aid

London, Jan. 25.

Recent firings at Shepperton Studios have prompted Tom O'Brien, M. P., general secretary of the National Assn. of Theatrical and Kinematograph Employees, to wire the Prime Minister and seek his intervention. In the last two weeks, about 150 workers at the lot have been pink slipped because of lack of production.

Although a studio exec suggested the situation was being exaggerated, it is considered likely that more workers at Shepperton will be declared redundant in the next few weeks. Only last-minute arrangements for further productions to go on the floor immediately will stave off additional discharge of workers.

In his wire to Premier Churchill, O'Brien urged immediate action even if it meant more money being poured in the National Film Finance Corp. He recalled that when the British Lion receiver was appointed last summer, the government gave assurances that production would not be affected. He asserted the contrary has occurred.

"The British Lion Film Corp. has, since the appointment of the receiver, not made one picture at the studios," he declared. "And the future production policy of the new company, which will shortly be formed, is too vague for intelligent examination."

O'Brien added: "When industry generally is experiencing full employment, it is a disgrace that the British film business is allowed to deteriorate in this fashion."

Posthumous Harry Baur Pic

Paris, Jan. 18.

A posthumous film of the late Gallic actor Harry Baur will be released simultaneously in France and Germany in the next few weeks. Called "Symphonie D'Une Vie" (Symphony of a Life), it was made in Germany during the war. Baur went to Germany to make the pic but got into difficulties because of his viewpoints. He was sent back to France, after the pic, where jailed for political reasons. He was released in 1944, and died soon afterward without doing any acting in the interim. Film was not liked by the Nazi government and shelved in Germany.

B.O. Success of 'Aida' at N.Y. Arty Stirs Italo Prods. on Opera Themes

Rome, Jan. 18.

Italian Banks Show More Faith in Films

Rome, Jan. 18.

Increased confidence in the Italian film industry is reflected in the sharp rise in picture financing by Italian banks during the past year. Bank credit to film productions rose to about \$30,000,000 during 1954, almost twice the figure for the preceding year. Of this total, the Banca Nazionale del Lavoro put up the healthiest slice, about \$13,500,000, or \$3,000,000 more than in 1953.

Increased export of pix plus strong home-market returns of Italo-mades, helped the flow of banker coin. A further rise in film credit is expected for the current year, following negotiations between ANICA, the Italian industry association, and various local banks.

Despite Heat, Arg. Film Biz Strong

Buenos Aires, Jan. 18.

Grosses here have been holding up surprisingly, despite the heat wave current in Argentine.

Metro has been making most progress at the b.o. lately. "Story of Three Loves" grossed \$174,512 in a 12-week first-run at the Opera during November and December. "Prisoner of Zenda" followed close in its wake with \$107,374 in eight weeks. "Bread, Love and Fantasy" is still holding as well as ever at the Luxor. In 17 weeks, the Italian picture has grossed \$245,502.

Excellent business is being done by "The Man Between" (London), now in a third week at the Ambassador, and "Four Poster" (Col).

The Opera is getting Luis Sandrini's own production of the record-breaking "Cuando los Duendes Cazan Peridices" (When Ghosts Hunt Partridge), by Carlos Aldama, which ran five years in the legit version. The comedian makes his bow as a producer in this film.

2 German Electric Cos. Demand Fees for Each U.S. Film Exhibited

Frankfurt, Jan. 18.

Two major electric companies in West Germany, Siemens & Halske and AEG (Allgemeine Electric Gesellschaft) have sent form letters to all U. S. and other foreign distributors or companies producing pic in West Germany, demanding a fee of 2 pfennig (about 1/2c) per meter on each print of every film shown in West Germany. Same demand is being made of German distributors as well as labs and studios.

The effect of this would be that on any film with a standard showing of 25 prints, each an average of 3,000 meters in length, the cost would be about \$375, a sizable addition to the budgets of the companies here. And on the many foreign films, which have as many as 100 prints, the charges would be four times as high.

The basis for this demand goes back to the pre-war sound system, under which German companies who had worldwide markets on their original patents, were entitled to a footage royalty. Restoration of these rights after the war has not been clarified.

The film industry in West Germany is dealing with the problem as a whole, through a special subcommittee on patents from within the Intra-Industry Council, representing all U. S., other foreign and German firms in the film business here, with specialists to handle the technical aspects. The problem is a complex one, for certain U. S. companies claim prior rights on patents, and any decisions must also concern films processed in other lands for showings in Germany.

The success of "Aida" at a small N.Y. arty theatre is already having its effect on local producers, whose ears have long become attuned to the jangle of Yank box-offices and correspondent dollar earnings. They feel now this may be the answer to the question of opera films. Opera pix are notoriously poor grossers in Italo keys and fare better in the stlx. Result has been a look at available material in the opera field, make re-appraisal of about-to-be-released operatics and a hurried backward glance at Italy's considerable backlog of opera-on-film.

Plans for upcoming product are tentative, but include such announced projects as Lux Film's "Andrea Chenier," two "Carmens" (one by Italian producer Giuseppe Amato, and another by Rouben Mamoulian), possibly a "Barber of Seville," to be made by Sol Hurok in Italy next spring. Meanwhile, a Jap-Italian project, "Madame Butterfly," has just wound up shooting at the local Cinecittà studios as has a new version of "Manon Lescaut," with Myrlin Bru.

"Rigoletto" was finished recently here and gets a 1955 U. S. release by Diva Films while other longhair items in recent or current release are "Casta Diva," "Symphony of Love," "Joan At The Stake" (the Honegger opera with Ingrid Bergman), "Giuseppe Verdi," "Casta Diva" and "Puccini." The last two were made by Carmine Gallone, originator and vet director of musical pic since the beginning of sound. Strangely enough, Gallone's next, now that his "Butterfly" is in the can, will not be an operatic. He does the third instalment of the "Don Camillo" series early next year.

Operatics Well-Covered
Looking into the past, one finds the operatic field well covered by Italian filmmakers, notably Gallone, who alone has made "Casta Diva" (twice), "Giuseppe Verdi," "Dream of Butterfly," "Manon Lescaut," "Rigoletto" (now remade), "La Traviata," "Addio Mimi," "Faust Legend," "Il Trovatore" among others. Other operatics were "Pagliacci," "Elsir Dr. Amore," "Tosca," "Don Pasquale," "La Boheme," "Barber of Seville," "Lucia di Lamermoor," "La Favorita," "La Gioconda" and others.

Both "Carmen" and "Cavalleria Rusticana" were shot as non-operatics, with "Cavalleria" being remade last year in color, with Anthony Quinn. Musiographies, with usual operatic bits, have included "Enrico Caruso," "Immortal Melodies" (the life of Mascagni), the more recent "Puccini" and "Verdi."

One effect of this operatic saturation is seen in some of the recent releases featuring only single arias from operas: all the w.k. bits have already been done and re-done, so that in chronicling a composer's life, a producer is now forced to use less familiar, hence usually less effective and popular material. It must be remembered, however, that all except most recent productions of opera-on-film were shot in black-and-white and most with a limited budget, few using cinematic technique.

FRANCO-U.S. PROD. ON GEN'L LAFAYETTE LIFE

Paris, Jan. 25.

Christian Jaque leaves soon on a trip to the U.S. on the invitation of Spyros Skouras. Jaque will scout actors and sites for a forthcoming Franco-American coproduction, to be made in France and the U.S. It would be based on the life of the French hero of the American revolution, Lafayette. Jaque will produce and direct and 20th-Fox would distribute this C'Scoper. Armies of both the U.S. and France would participate in it.

Scripting also will be Franco-U.S. as to writers. It will be based on the work of the great-great-grandson of Lafayette, Gisel D'Assailly. Jaque, who with his wife, Martine Carol, has signed a contract with 20th-Fox for a couple of films annually, will tee off his first-act with this pic. It will be primarily distributed by 20th-Fox which also will have a stake in the production.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (25)

1954-'55	High	Low	Am Br-Par	Th	231	24%	High	Low	Tues. Close	Net Change for week
25 1/4	14 1/4	14 1/4	Am Br-Par	Th	231	24%	High	Low	Tues. Close	Net Change for week
91	41 1/4	41 1/4	CBS, "A"	56	91	82	90	24%	24%	+1 1/2
90 3/4	41 1/4	41 1/4	CBS, "B"	56	90 3/4	81 1/4	89 1/4	24%	24%	+7 1/2
35 3/4	19 3/4	19 3/4	Col. Pix.	70	35 3/4	34 1/4	34 1/4	15	15	- 1/2
18 1/4	9 1/4	9 1/4	Eastman Kdk.	141	15 1/2	15	15	15	15	- 1/2
74 3/4	46 3/4	46 3/4	EMI	677	43	37 1/2	37 1/2	37 1/2	37 1/2	+ 3/8
4 1/2	1 1/2	1 1/2	Loew's	341	20 3/4	19 1/4	19 1/4	19 1/4	19 1/4	- 1/2
22	13 1/4	13 1/4	Nat. Theat.	375	10 1/4	9 5/8	9 5/8	9 5/8	9 5/8	+ 1/4
10 1/4	6 1/4	6 1/4	Paramount	102	38 1/4	36 3/4	36 3/4	36 3/4	36 3/4	+ 7/8
40 3/4	26 3/4	26 3/4	Philco	109	38 3/4	37 1/4	37 1/4	37 1/4	37 1/4	+ 1/4
39 3/4	26	26	RCA	487	39 3/4	37 1/2	38 1/4	37 1/2	37 1/2	+ 1 1/4
40 3/4	22 1/4	22 1/4	RKO Pict.	56	7 1/4	7 1/4	7 1/4	7 1/4	7 1/4	+ 1/4
8 3/4	2 1/4	2 1/4	RKO Theat.	105	9 1/4	9	9 1/4	9	9 1/4	+ 1/4
10 1/4	4 1/4	4 1/4	Republic	128	7	6 3/4	6 3/4	6 3/4	6 3/4	- 1/4
7 3/4	3	3	Rep., pfd.	11	14 3/4	13 3/4	14	14	14	- 1/4
14 3/4	10 1/4	10 1/4	Stanley War.	123	19 3/4	19 1/4	19 1/4	19 1/4	19 1/4	+ 3/8
20 3/4	11 1/4	11 1/4	20th-Fox	256	30 3/4	28 1/4	29 1/4	29 1/4	29 1/4	- 3/8
31 3/4	18 3/4	18 3/4	Univ. Pix.	23	29 3/4	29 3/4	29 3/4	29 3/4	29 3/4	+ 1/4
32 1/4	18 1/4	18 1/4	Univ., pfd.	90	87 1/4	87	87 1/4	87 1/4	87 1/4	+ 1
87 1/4	63 3/4	63 3/4	Warner Bros.	47	19 1/4	18 3/4	19	19	19	+ 1/4
21 1/4	13 3/4	13 3/4	Zenith	61	89 3/4	88	89	89	89	+ 2 3/8

American Stock Exchange

6	3 1/4	Allied Artists	130	5	4 1/4	4 1/4	—
11 1/4	9 3/4	All'd Art., pfd.	34	11 1/4	11	11	- 3/8
16 3/4	9 1/4	De Mont	297	15 3/4	14 1/2	14 1/2	+ 3/4
16 1/4	11 3/4	Technicolor	97	15	14 1/2	14 1/2	+ 1/4
4 1/4	2 3/4	Trans-Lux	26	4 1/4	4	4 1/4	+ 1/4

Over-the-Counter Securities

Capitol Records	16 3/4	17 1/2	+ 1/4
Chesapeake Industries	4 1/4	4 3/4	- 1/4
Cinerama Inc.	3 1/4	3 5/8	+ 5/8
Cinerama Prod.	7 1/4	7 7/8	+ 1 1/8
Official Films	2 3/4	3 1/4	- 1/4
Polaroid	49 1/4	51 1/4	—
Skiatron	4 7/8	5 3/8	+ 5/8
U. A. Theatres	17	18 1/2	—
Walt Disney	22	23 1/2	+ 3/4

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Siemens-Halske Claim Royalties Due

Give Yanks Until February to Agree on Magnetic Sound Patent Use Payments

Claiming prior patent rights, Germany's Siemens-Halske electronic equipment outfit has notified U.S. film companies that it wants to collect royalties on magnetically-recorded film prints being circulated in Germany, Scandinavia and some other areas in Europe. The German company set the end of this month as a deadline for an agreement. After that it'll try to press its claim in court.

Issue, which affects most of the companies, was the subject of a meet among the distributors' legalities at the Loew's home office in N.Y. last Friday (21). No conclusions were reached, however, the decision for the moment being to let Western Electric handle the matter for the industry.

In the U.S., the magnetic tape process is being applied to six wider stereophonic sound under patents held by WE. Prior to the war, WE was working with the Siemens company. The original contracts with Western Electric contained a clause under which WE guaranteed the film companies rights in all areas of the world. However, WE recently cancelled that indemnity clause in the light of the German developments.

According to execs close to the subject, the German royalty demands don't run into big coin, but the Americans are anxious to establish the principle. They also have no desire to have the problem thrashed out for them by SPIO, the German industry org.

Grable With Sheree In 'How to Be Very Popular'

Signing of Betty Grable as co-star with Sheree North in "How to Be Very, Very Popular" at 20th-Fox was officially confirmed by Darryl F. Zanuck. Another member of the cast will be Charlotte Austin, set for a featured lead in the Nunnally Johnson production.

It will be Miss Grable's first appearance on the Westwood lot since she ankle 20th-Fox two years ago after being under contract for 12 years. Picture is scheduled to start Feb. 14.

What Price Illusion

Hollywood, Jan. 25.

Heavy rain storm on the Universal lot ruined an interior rainy day scene in "All That Heaven Allows." Indoors Jane Wyman and Rock Hudson were making love under artificial rain on a sound stage.

Outside real storm washed out all the electric power on the lot, causing all production to suspend for half an hour.

LIFT POLIO EMBARGO ON THEATRE-GOING

Montpelier, Vt., Jan. 25.

Restrictions on the attendance of young people at local theatres and other places of amusement, which were put into effect for several days because of an out-of-season epidemic of infantile paralysis, were lifted Jan. 8.

State Health Department officials said the peak of the epidemic had apparently passed, but urged parents to continue "reasonable precautions."

Best Director Nominees

Hollywood, Jan. 25.

Screen Directors Guild disclosed seven nominations for the best-directed motion picture in release during the final quarter of 1954. Winner will be named at the Guild's annual dinner, Feb. 13. Nominees are:

"Country Girl" (Paramount) directed by George Seaton, assistant, Francisco Day; "The High and the Mighty" (Warners), William Wellman and Andrew McLaglen; "Caine Mutiny" (Columbia), Edward Dmytryk and Carter De Haven; "On the Waterfront" (Columbia), Elia Kazan and Charles H. McGuire; "Rear Window" (Paramount), Alfred Hitchcock and Herbert Coleman; "Sabrina" (Paramount), Billy Wilder and C. C. Coleman; "Seven Brides for Seven Brothers" (Metro), Stanley Donen and Ridgeway Callow.

Market Vague-to-Uneasy; Amusement Group Static; But CBS Stock Climbs

By MIKE WEAR

Aside from a negligible, few scattered gains, the Amusement Group stood still last week. Wall Street generally was nervous and uncertain. Covering by shorts Friday, for the weekend, helped shares firm up.

General Precision Equipment soared to a new high of 53 1/4, nearly all of the gain coming on Friday (21). It was up 3 1/4 points on the week. Directors are scheduled to meet this week, advance apparently being predicated on hope for some favorable action by them. Columbia Pictures also climbed into new high ground at 35 1/4, for an advance of 1 1/2 for the week. This move seemingly stems from the belief that the company soon will split up the stock.

Columbia Broadcasting "A" shares sported the greatest gain of the week, these shares climbing 5 points to register a new peak of 89. CBS Class B stock also went up 2 1/2, but its high point was 86 1/4, final quotation. Old peak was 88.

Skiatron continued to soar, reaching a new high for the year and longer of 4 1/4, bid price, with the asking quotation going to 5. Reports that some highly favorable development would be announced shortly were quite general ly heard around the Street last week. Universal preferred climbed into fresh territory at 87 1/2 (up 2 points on the week), as did Trans-Lux at 4 1/4. Latter, however, wound up with a 25c loss on the week.

Other film shares had minor moves for the most part, many of them winding up the week with minus signs of lesser proportions. However, 20th-Fox continued very high, finishing the session at 30 where it was only about a point away from the recent high established in the previous week.

Loew's did not reflect a vastly improved net profit statements, actually ending the week with a five-eighths point loss at 18 1/2. RCA climbed a point to wind up at 39 1/4, no doubt reflecting continued installment buying of the shares. Film theatre issues mainly held near recently established highs. National Theatres was particularly impressive, seldom getting far below the \$10 mark. Stock's high is 10 3/4.

TOA SEEKS FORMULA FOR GROUP LIABILITY

Theatre Owners of America is exploring the possibility of a group liability insurance plan for theatres. In a letter to TOA members, prexy E. D. Martin declared: "We are attempting to interest a single liability insurance company in a form of group liability insurance which if effected would amount to a considerable savings in premiums to you."

Letter is accompanied by a questionnaire which aims to obtain current insurance information from TOA member theatres including the loss experience during the past three years in property damage, bodily injury, and products liability.

Filmmakers Seeks Big Release for Own Pair

Hollywood, Jan. 25.

A major release will be sought by Filmmakers Inc., for two forthcoming features, "The Hound Dog Man" and "The Quick and the Dead," latter to be directed by Ida Lupino, partnered with Collier Young in production outfit.

Move marks the bypassing of its own distrib setup, Filmmakers Releasing Organization, FRO already has several pix on its sked, according to Miss Lupino, hence decision to seek major outlet for new product.

Berman Under Threat

Hollywood, Jan. 25.

Strike against Jack Y. Berman's Eastland Theatres, involving five neighborhood houses, has been voted by members of Local 150, IATSE Projectionists.

No date was set for the walkout, while negotiations for a new wage scale are going on, Berman's offer of a 5c hourly increase was turned down.

Assorted By-Products of U.S. Action

Allied, Now 16m Defendant, Inhibited About Plea To Federals—Exhibs See Toll-TV Angles

TOA Sets Committees

Theatre Owners of America, revealing the creation of two new committees — labor relations and insurance, this week issued its list of standing committee members.

Named by prexy E. D. Martin were the following:

Organization and membership, George G. Kerasotes, Walter L. Morris, Art Adamson.

Research, Myron Blank, Elmer C. Rhoden.

COMPO, Sam Pisanaki, Pat McGee.

Theatre television, S. H. Fabian, Mitchell Wolfson.

National legislation, A. Julian Brylawski.

State and local legislation, Robert E. Bryant.

Film reviewing, H. F. Kincey.

Labor relations, Duncan R. Kennedy, Philip F. Harling, Abe Blumenfeld.

Drive-in theatres, Jack Braunagel, Ray Edmondson.

Arbitration, Alfred Starr, R. B. Wilby.

Building and safety codes, Henry Anderson.

Concessions, Bert Nathan, B. S. Conner.

Theatre equipment and accessories, Joseph J. Zaro, Lucian E. Pope, Edwin Gage.

Public relations, Jack Keller, Emil Bernstecker.

The function of these committees has been an important part of TOA operation since only through the research and reports of these groups has the full membership been kept informed of various developments in the industry.

Call Home

Continued from page 3

no answer to program blackouts in the home other than to suggest that the public come and pay high admissions to see those same shows in their theatres. They have no answers, either, to the problem of rising tv costs. The theatre owners' motives in fighting subscription-tv are so transparent, it's a wonder anyone is willing to listen to them.

Exhibs' main concern appears to be that the FCC may be swayed into granting the Zenith petition which asked toll-tv authorization immediately, and without a hearing. Observers consider it extremely unlikely that such a thing will happen, but the theatre owners don't want to take a chance. Quite apart from this, they feel that their opposition to fee-tv needs some explaining if it is to gain acceptance.

Exhibs' position is anchored to the theory that, if the government is to authorize a service like home toll-tv, this should be done on a basis which would make the new medium competitive with theatre television, i.e., without use of the "free" air channels which is denied to the theatres. Rembusch, Starr and others keep making the point that they wouldn't object to pay-as-you-see if it were to be conducted on a closed circuit basis, with each receiver wired separately. If this were done, of course, no FCC authorization would be necessary in the first place. On the other, the costs involved would be prohibitive.

Basic fear underlying the exhibs' actions is that the shifting of film features into the livingroom may seriously hurt them and put many theatres out of business. They argue, too, that the public has been misinformed as to the actual impact home toll-tv may well have on its viewing habits. Specifically, they question the wisdom of allowing home fee-tv in single station markets where viewers would then no longer have a choice between free or toll-tv.

Last week's meet of the Joint Committee decided to raise the \$150,000 to combat home fee-tv via an exhibitor assessment running to one year of the COMPO dues rate. Scale for indoor houses runs anywhere from \$7.50 for those with 500 seats or less to \$75 to those with a seating capacity of over 2,500. Starr and Rembusch pointed out that "now that we are on the way, the speed and scope of our activity will be proportional to the active support we get from all interested parties." Until the \$150,000 is raised, the committee itself has pledged the amount. Exhibs are being asked to send their checks to Phil F. Harling, the committee treasurer.

Motion to include various theatre associations, including Allied States Assn., as co-conspirators in the Government's 16m antitrust suit may delay any action on Allied's part for Government regulation of the industry, if such course is decided upon by the exhibitor organization's board at its meeting in St. Louis Feb. 7. Move to include Allied as well as other exhibitor groups in the suit has theatre men in general steaming mad, and they're marshalling their forces to combat the action.

Allied feels so strongly about the 16m suit that there are indications that it's willing to forget, temporarily at least, its own approach to the Government in order to fight the Federals on the 16m suit. In a sharply worded statement, Allied board chairman Abram F. Myers declared that the inclusion of Allied and other theatre groups was not unexpected "in view of the mysterious influence which the interests who instigated and are supporting that lawsuit are exerting in the Department of Justice."

Myers sees the Dept. of Justice move as indicating a purpose to afford Zenith "with ammunition" for propaganda for its toll-tv campaign. Zenith's "dream" of hustling through approval of toll-tv, Myers said, "before the public can be acquainted with the facts will be shattered and this assist from the Dept. of Justice" will do Zenith "little good."

"So far as National Allied is concerned," Myers declared it has taken no action favoring boycott or any form of restraint of trade. Allied and its leaders have exercised their right under the First Amendment to comment on the folly and ethics of supplying films for exhibition on television while the theatres are compelled to exhibit those pictures at a price. If the Dept. of Justice, which has been so alert to protect the constitutional rights of others is now determined to deny free speech to theatreowners, there must be a reason that has nothing with the law or the facts."

Myers said that the timing of the motion, in view of the fact that the trial had been postponed until next September, indicates that it's designed to give Commander Eugene F. McDonald (Zenith topper) propaganda ammunition.

Shouts of indignation also came from other exhibitor leaders. Harry Brandt, head of the Independent Theatre Owners Assn., said: "The Government knows that it has no basis for a suit and I do not know what foundation it has to list the trade associations as co-conspirators in the 16m suit. We have never been served with a notice that it plans to include us as a defendant."

The reported plan of the Dept. of Justice to include the Council of Motion Picture Organizations caused Robert Coyne, COMPO special council to say: "I am very confident that there has been no conspiracy on the part of this organization. COMPO is in the public relations field and could not be involved in the controversy." Emanuel Frisch, head of the Metropolitan Motion Pictures Theatres Assn., said the org would withhold an official statement until it knew the specific charges.

NARROW GAUGE ACTION

Government Seeks to Name Allied, TOA, Compo Among Defendants

Los Angeles, Jan. 25.

U. S. Government's motion to add six exhibitor organizations as co-conspirators in its 16m suit against 12 defendants will come up for argument Feb. 7 before Federal Judge Harry C. Westover. Action involves the use of narrow gauge prints of motion picture features for release on television.

Six named in the new motion are Allied States Assn., Independent Theatre Owners Assn., Metropolitan Motion Picture Theatres, Inc., Southern California Theatre Owners Assn., Pacific Coast Conference of Independent Theatre Owners and Council of Motion Picture Organizations, Inc.

PARAMOUNT SW REDBOOK AWARD



Excellence of Product Wins
Famous National Magazine Ci



THE COUNTRY GIRL



THE BRID



LIVING IT UP



KNOCK

**Paramount
thanks**

Redbook

We are deeply grateful that February Redbook tells millions that Paramount Pictures led the industry during the past year when "excitement was the keynote of the motion picture business."

We are honored to be included with the stars and producers of Redbook's Outstanding Pictures as having a part in bringing this

KEEPS ALL HONORS!



Coveted Silver Cup as
 tes Outstanding Pictures of 1954:

GES AT TOKO-RI  REAR WINDOW
 K ON WOOD  SABRINA

superior entertainment to the public.

And we are happy to pledge our company's efforts, resources and talent to making 1955 a year of even greater Paramount achievement.

BARNEY BALABAN
President

Y. FRANK FREEMAN
*Vice-President in Charge of Production
 and Studio Operation*

DON HARTMAN
Executive Producer

NBC-TV

Coast To Coast

THURSDAY, JANUARY 27th

Redbook's

16th ANNUAL MOVIE AWARDS

on the LUX VIDEO THEATRE

10 p. m., EST... 10 p. m., PST

Frisco Customs Takes Its Leisure In Test As Film Port of Entry

By RALPH J. GLEASON

San Francisco, Jan. 25. The question of whether or not San Francisco is to become a major port of entry in the foreign art film business is expected to be decided this week in a decision from the Collector of Customs of the Port of San Francisco.

If the customs people release "Dominica," a French film shot in Corsica by Maurice Cloche and starring Odile Versois and Jean Pierre Kerrien, without cutting it too heavily there is considerable possibility that other foreign films from Europe will be imported through this city.

"Dominica" is assigned to Continental Distributors whose Frisco representative is Maury Schwartz, operator of the Bridge and other local theatres in conjunction with Walter Reade in New York.

The film was flown to New York from France via Pan Am and then transhipped by air to San Francisco where it has been held at the customs house for three weeks.

After several preliminary showings before local customs examiners whose previous film experience has been with imports from the Orient and Australia this is one of the few European films to enter at this port in recent years, a general screening was held for Frisco film critics at Schwartz' insistence. At that showing last week Bill Hogan of the Chronicle, Hortense Morton of the Examiner and other film critics attended and gave their reactions.

Another interested observer of the situation is Brand Sloan who is currently planning a series of relatively unknown films by foreign directors at the Marine Memorial Theater beginning tomorrow (27). Sloan has plans to bring into this country a number of short films made in Europe but never shown here.

The reason for importing a film through the port of San Francisco is the hope that the customs people will be less strict here than in New York plus the fact that there is no film censorship board in Frisco at all and any films admitted to the country can be shown here unless the local cops step in. Films imported through New York according to Schwartz are usually cut to conform with the New York State censorship laws and then are not shown elsewhere in the uncut version. A film admitted via San Francisco could be shown uncut in any city without a censorship board and then would be cut specifically for each city.

However it doesn't look like it is going to be so easy, Schwartz reports. Apparently the local customs people are considering it more from a standpoint of censorship than from the two points they are entitled to look for: (1) propaganda and (2) obscenity. One customs man seemed to object to the use of the word "mistress" in the film. According to the critics there are several scenes of nudity in the film which could be cut without seriously damaging the story.

If Schwartz is unable to get the film through customs here with reasonable cuts it will be returned to France and then entered through New York.

"This is an opportunity to make San Francisco a major port of entry for foreign films," Schwartz said "but it takes three weeks to clear one picture is doesn't make sense."

The Customs Office refused all comment.

INSURANCE SALES RALLY

21 Film Houses Tied To Closed-Circuit Event

A total of 21 theatres in 20 cities will carry the meeting of the Farm Bureau Insurance Co. today (Wed.). Session will originate from Columbus, the insurance firm's home office.

Box Office Television is handling the event for the insurance company. The outlet in the New York Metropolitan area will be the RKO Keith Theatre in White Plains, N. Y. The insurance company and BOTV are junketing some newspapermen to Columbus for the meeting.

SWEETEN UP UNION

Future Pickups From Army Sites To Be 'Weighted'

Hollywood, Jan. 25. Future projects such as Bob Hope's filmed-in-Greenland show will receive close scrutiny before firm commitments are made. U.S. Air Force said here following confabs between Air Force reps and union execs over use of non-union workers on Government films. "Complete understanding" was reached in huddles.

That was the word from the Air Force following meetings between Col. Joseph F. Goetz, chief of the Armed Forces Professional Entertainment Branch, Herb Aller, business rep of IATSE cameramen's local 659, and James Thomson of the International Sound Technicians.

Colonel Goetz came here from Washington at the orders of Air Force Secretary Harold E. Talbot following a beef to Defense Secretary Charles E. Wilson by Aller over fact non-union lensers were used to film the Hope show which was seen later on the Colgate Comedy Hour. Show was filmed by an Air Force Photographic unit over the holiday season.

NAVY'S OWN ASSAULT PART OF U PICTURE

Hollywood, Jan. 25. "Away All Boats" is set as Universal's next CinemaScope film, following Navy's promise of full cooperation in filming.

Howard Christie production will be permitted to film Navy mock assault of several Caribbean Islands by 150 ships, 10,000 Marines, in March.

Operation of Penn In Pitt Set With Harris

Pittsburgh, Jan. 25. Deal has just been concluded between George Skouras and John H. Harris whereby the Harris Amus. Co., will take over management and operation (not the ownership) of Penn Theatre, which Skouras and UA recently acquired from Loew's. Contract is a supervisory one, with Harris outfit merely handling physical details of running the house. Bookings, too, will be handled at this end, with John McGreevey in charge.

James Balmer and Bill Zeiler, who continues to manage the downtown J. P. Harris, will share the management of the Penn. Skouras was anxious to have on-the-spot representation by showmen long acquainted with the Pitt situation. Frank Arena, of Loew's Ohio in Cleveland, who has been here for last five months helming the Penn under lend-lease from Loew's, is returning to his old post.

Roth Wins Over Devine In Homeoffice Local

J. Harold Roth, of Paramount's homeoffice contract department, has been elected president of the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees. Roth nosed out the incumbent prexy Edward J. Devine, of Universal, in a close race.

Roth will serve a two-year term. All other incumbent officers were reelected, with Edward DeWitt, vicepre; Harry Baum, secretary-treasurer, and Jack Schachtel, sergeant-at-arms. Office of executive v.p. and business manager, now held by Russell Moss, is voted upon in alternate years. Moss' present term expires Jan. 30, 1956. Newly-elected executive board members included Arthur Balbos, Albert Schaefer, George Allemen, Edward Bader, Michael Moloney, Dominic Pantone, and Samuel Weinstein.

Corwin Heads Temple

Hollywood, Jan. 25. Sherill C. Corwin, prexy of Metropolitan Theatres, succeeds Steve Brody as Temple Israel of Hollywood prexy. Latter becomes chairman of board of trustees.

'SYNDICATE' TITLE SUIT

King Bros. Charge Infringement by Columbia Pictures

Los Angeles, Jan. 25. King Bros. Productions Inc., filed suit for \$1,000,000 in Superior Court charging unfair competition in Columbia's use of the title "Chicago Syndicate." Defendants, in addition to Columbia Pictures, are Sam Katzman, Katzman Corp., Clover Productions and 25 John Does.

Plaintiff contends that it has a right to the title, "The Syndicate," and has spent "considerable" money publicizing the title and development of a script dealing with crime. Complaint adds that "Chicago Syndicate" lowers the drawing power of "Syndicate." Court is asked to order an injunction and an accounting of all income from the Columbia release.

National

Continued from page 7

by investing in production," he stated.

One of the indie exchanges difficulties has been United Artists' tendency to grab off a lot of the small films, Schwarz indicated. "Now they're changing their policy and are concentrating on big pictures," he added. "We are getting some of those smaller films as little as seven months following release. They just can't handle that many each month."

Schwarz and Meyers said the eight indie exchanges now in NRA repped about 35% of the U. S., covering virtually the entire south and part of the middle-west. Aim is to blanket the entire country, they reported. There are about 20 indie distributors around who might fit into the NRA pattern, they held, and of these 20 some 15 or 18 were likely to join up sooner or later.

"The one thing we want to make absolutely sure of is that we get only reliable members," Schwarz stressed repeatedly. "When we take on a percentage picture, we want to be certain that New York gets every last penny that's coming to it."

If an NRA member becomes unhappy with the setup or, conversely, if the organization wants to disperse with him, there's a 90-day membership cancellation period. Schwarz said there was no limit to the number of pix NRA could handle. Films now in the hands of the statesrights will continue to be handled by them on an individual basis. On the new product, it's quite possible for NRA to take on a picture only for certain territories and not for others.

Schwarz said foreign films run into plenty of trouble in the southern areas due to the local censorship angles.

Loew's Annual

Continued from page 7

of Incorporated Investors Inc., sales v.p. Charles M. Reagan; J. Robert Rubin, who retired as v.p. and general counsel but has been nominated to the board again, and prexy Nicholas M. Schenck.

Salaries

Proxy statement reveals that all officers and directors as a group received \$1,996,867 for the fiscal year ending Aug. 31, 1954. Salaries, including fixed allowances for expenses were: Dietz, \$104,286; v.p. Leopold Friedman, \$130,357; v.p. Benjamin Thau, \$189,383; Moskowitz, \$156,429; Rubin, \$176,816; production chief Dore Schary, \$200,000; Schenck, \$224,768; v.p. Joseph R. Vogel, \$156,429. Vogel and Friedman have resigned as directors and officers of Loew's Inc., but continue in those capacities of Loew's theatre subsidiaries.

Rubin, whose employment contract terminated Aug. 31, was entitled to receive upon the end of his employment 5.1% of the net distribution of pictures from April 7, 1924, to the end of his employment and 5.1% of the value of the stories of any such pictures up to Dec. 1938, which might be reused or sold after termination of his employment. Loew's settled all claims on these residual rights with a payment of \$1,200,000, which rates as capital gain.

Under Schary's existing contract, provision is made that the production topser's services be retained in a consultant capacity in connection with production for a period of nine and a half years after Jan.

18, 1958, expiration date of his present pact, or to a later date if his contract is extended. For these services, he's down for \$1,923.07 per week.

Rubin and William F. Rodgers, former sales v.p. who retired March 1, were entitled to receive an annual annuity for life (and in any event for 10 years even though death occurs earlier) of \$41,795 and \$28,482, respectively. As permitted by the company's retirement plan, both elected lump sum payments, with Rubin getting \$428,617 and Rodgers, \$342,280.

Although Loew's has separated into separate production-distribution and theatres companies under the consent decree judgment, the stock of the present theatre subsidiaries may continue to be owned by Loew's until a later date, at which time, the stock of Loew's Theatres Inc. is to be distributed to Loew's stockholders. Company has filed a petition in the U. S. District Court seeking an order permitting Loew's to postpone distribution of the stock of the new theatre company beyond Feb. 6, 1955, but no later than 30 days after Feb. 6, 1957.

Under the consent judgment, all theatres required to be divested have been disposed of except two for which contracts of sale have been executed and transfer of title scheduled for the near future.

London's Yank Hotel

Continued from page 1

night and doubles from \$12.50. Suites will be from \$25 up.

The hotel, situated in Bond Street, will have 219 bedrooms in its seven-story structure. Public rooms will be restricted to a dining salon, cocktail bar and lounge with public shopping facilities available within the hotel itself, on American lines.

Antoine Dirsatz, formerly manager of the de Vere hotel in Kensington, is in charge of the new operation, with Marius Dutrey as maitre chef. J. C. Maxwell is managing director of the British hotel company. Sir Alexander Maxwell is a member of the board.

Failure

Continued from page 3

constitute "fair" competition with a comparable medium such as theatre-tv. The two other systems sponsored by Skiatron and Zenith are based primarily on "over-the-air" principles, using frequencies currently assigned to stations. A closed-circuit setup wouldn't require FCC authorization. At the same time it would appear almost prohibitively expensive if applied nationwide.

Reason for the producer-distrib reluctance to "stand up and be counted" in the toll-tv battle shaping up isn't so much the desire to remain on the sidelines but a fear of getting involved further with the government in the light of the 16m suit still pending against the companies. Among other things, this section charges monopoly in the distribs' refusal to sell to tv.

N. J. Suit

Continued from page 7

owners have already set up headquarters in Confection Cabinet's Newark offices.

Apparently there'll be hot rivalry between the Reade forces and the Damis group for Reade's proposed twin-screen drive-in off Route 46 will have its entrance only a mere 300 yards from Eastern's existing Totowa Drive-In. Twin ozoner will have a children's play area plus facilities for pickup of large-screen theatre television presentations.

Another indication as to how highly competitive the outdoor theatre field is becoming is plans of Jerome L. Kridel, prez of Kridel Theatres, to build a 1,400-car ozoner in Parsippany-Troy Hills Township, only nine miles west of the Reade site. Construction is slated to start March 1 with completion of the \$250,000 venture expected around June 1.

Eastern's theatres involved in the breach of contract suit include Route 22, Union, Route 46, Totowa; Route 1, Brunswick; Paramus; plus the Shore and Fly In in Farmingdale. Repping Reade in the case was Leon L. Levy of Trenton and Arnold Krakower of N. Y.

Pacemakers

Continued from page 5

dates in Fox Midwest, Butterfield, Malco, Stanley Warner, Paramount and Schine theatres. Goldberg and Lesser attribute these bookings to (1) a careful selection of pix to fit both art houses and commercial theatres, (2) individual and personalized selling, and (3) the publicity and ad campaign geared for each theatre.

Pacemaker makes a specialty in lining up dates for college towns. The students and the faculty members not only provide an enthusiastic audience, but, according to Lesser, are valuable word-of-mouth bearers for the films when they visit their homes on vacations. Special tieups also result in extra business as, for example, with "The Holy and the Ivy," in which Sir Ralph Richardson plays a Protestant minister. On the basis of the success of "Martin Luther," Pacemakers was able to receive the support of the Protestant Church Council of America. In addition, exhibitors who had witnessed the success of "Luther" were willing to take a chance on "Holy."

"We have succeeded in overcoming some resistance even in the midwest where British pictures are often poison," said Lesser. "I make a personal appeal and show the theatremen that a little special publicity can bring results." This worked particularly with "High Treason," which had an immediacy in that it dealt with a subject in the news. The anti-sabotage angle helped overcome the "not-for-me" attitude of many theatres. Although Lesser admitted that he could not obtain "flush distribution," he nevertheless succeeded in getting spot bookings.

Pacemaker, according to Goldberg, gets the rights to a film and then "rides it as much as we can," hitting away hard at each exhibitor to take the picture. It's done by personal calls by Lesser, not by sending out brochures or making telephone calls. Pacemaker's next project will be "Chance Meeting," formerly known as "Young Lovers." It was acquired from J. Arthur Rank for \$50,000 after spirited bidding among several indie distribs. It bows at the Trans-Lux Normandie in March as an house entry. Then Pacemakers begins setting the campaign for its "bi-lateral selling" to arties and conventional outlets.

Out-of-World

Continued from page 7

tions, recording them on a tape machine and then transferring them to film for treating and processing. William Hedgecock, studio sound engineer, also sat in, and after wading through some 14,000 feet of transfers the technicians started treating and processing these basic noises for incorporation in the picture.

Accomplishment of this required slow and fast speeding, reversing of sounds, combining, equalization for adding to or eliminating highs and lows, and in some instances reverberating for echo and depth.

This, however, was only the beginning. This prepared material had to be synchronized to the film action and further mixing utilized to get the end result. Few of the sounds the public will hear will resemble the original basic material recorded off the air. Even studio toppers, accustomed to the wizardry of some of the technicians on their lot, found only one question to ask when the rough cut of picture with the effects was run off for them... "How did you do it?"

Dallas News

Continued from page 3

units abroad, has affected the screen's character. The time-worn trade term, "product," cannot define the 1954-55 motion picture.

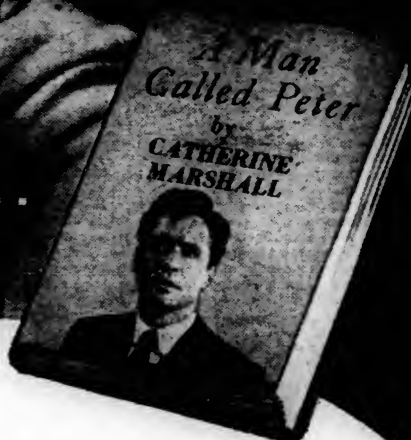
"Product" belongs to an ante-bellum day when each studio set itself a quota of pictures, as an automobile factory sets itself a goal of new models."

Beef heard in industry quarters is that pictures have become a king-sized investment, that quality and technological advancement are accentuated as never before and that certain elements of the press are unfair in continuing unfriendly positions.

For 128 weeks the nation's top
best-seller! It will be your
greatest Easter
attraction!



*written by the woman
who loved him! . . .*



20TH CENTURY-FOX presents

A Man Called Peter

IN

CINEMASCOPE

STARRING

RICHARD TODD • JEAN PETERS

PRODUCED BY
SAMUEL G. ENGEL • HENRY KOSTER • ELEANORE GRIFFIN

DIRECTED BY
COLOR BY
DE LUXE



"It'll be a
pleasure to
celebrate Easter
with 20th!"

YOU'LL FEEL BETTER AND PROUDER FOR PLAYING IT!

Clips From Film Row

NEW YORK

Alpine Theatre, 800-seater in the inwood section of Manhattan, leased by Muriel J. Berlin to a corporation headed by Harry A. Harris. Later, who took the house on a long term, contemplates refurbishing with new seats and C-Scope. Deal was made through Berk & Humpold brokerage firm.

Albee Service Corp. linked a pact with Century Circuit whereby former will maintain stereophonic and optical sound systems in some 17 houses operated by Century. Deal was set by Marty Wolf in the half of Albee while Walter Dunn repudiated Century.

Oscar Doob, of Metro's ad-publicity dept., suffered a broken shoulder in a taxi crash while vacationing in Nassau, Bahamas, but is due back at his desk late this week.

Robert Nashick, tv-radio contact in Loew's Theatres ad dept., quit to be ad-publicity chief at station WGBS-TV, Miami; his work is being taken over by Teddy Arno and Ann Bontempo.

CHICAGO

Four first-run Universal pix will run in the Loop here during February: "Sign of the Cross," "Six Bricks," "Captain Lightfoot" and "For Country."

Tent No. 25, Variety Club of Illinois, held first membership meeting of 1935 last Saturday (22) in the Congress Hotel. It plans regular meetings in the future.

Sam Corleick, RKO branch manager, back from a tour of his territory last week.

Jack Kirsch, proxy of Allied Theatres of Illinois, appointed for sixth consecutive year to head the Theatre and Amusement division of the Boy Scouts of America. (Chicago) fund drive.

PHILADELPHIA

Allied of Eastern Pennsylvania moved into new quarters in Abbott Bldg.

Model Theatre, South Philly nabe, sold by Stanley Co. of America to Richard Gordon Corp. for \$42,500.

WB booker John Daly is in Germantown Hospital recuperating from surgery.

Sablosky Theatres antitrust case, scheduled for trial in U. S. District Court, postponed until next month.

Morry H. Schwartz, vet indutryite, joined Exploitation Productions, Inc., as local branch manager.

Harry Weiner, Columbia division manager, had a session in Hahnemann Hospital for minor surgery.

William Goldberg, owner of Studio Theatre, purchased British film, "Young Lovers," and changed the title to "Chance Meeting."

Nelson Wax reopened Globe (So. Philly nabe) after complete refurbishing.

Melvin Fox plans two new owners for South Jersey, at Bridgeton and Moorestown.

U. S. Supreme Court has set Feb. 8 as date for argument in case of National Screen Service vs. Mitchell Panzer's Independent Poster Exchange.

ST. LOUIS

More than 800 managers of owners are expected to attend second annual convention of the National Allied Drive-In Theatre Assn. here at Hotel Chase, Feb. 8-10 A. B. Jefferis, Piermont, Mo., Paul Stehman, Winchester, Ill., and Hugh Graham, of St. Louis, constitute the confab's chairman.

Ozoners in the St. Louis trade area are making provision for showing of CinemaScope and Vista Vision pix. Frisina Amus, Co., Springfield, Ill., is installing wide screens in drive-ins at Carville, Carlinville, Effingham, Litchfield, Taylorville and Robinson, Ill.; in Keokuk Ia., and Hannibal and Mexico, Mo.

Hugh Graham of St. Louis leased an ozoner near Salem, Mo., from Paul and Artie Hamaker. Graham formerly owned and operated the Webster an indie nabe here.

C. Virgil Harris, Dexter, Mo., readying his new ozoner near Clarkston, Mo., for a spring lighting, formerly was part owner of a drive-in near Malden, Mo.

Edward B. Artur, head of St. Louis Amus Co., made chairman of a committee in connection with a contemplated \$100,000,000 local bond issue.

State Senator Edward V. Long,

who owns six houses in Troy and Elsberry, Mo., chosen prez protem of Missouri State Senate.

Chris Pashoff, formerly assistant at the Washington, Granite City, Ill., now manager of City Theatre, which has been relighted after being dark for two years.

PITTSBURGH

M. A. Silver, SW zone manager, named "Man of Year in Entertainment" by Junior Chamber of Commerce. Silver's presently vacationing in Florida so citation will be accorded for him at annual awards dinner Jan. 31 by Henry Burger, his chief of ad-publicity.

Guy V. Ida, theatre owner in McDonald, Pa., for more than 25 years, leased his Grand to a local group headed by James H. Nash, Bert Stearn, Harry Hendel and Ben Amdur. The new operators also have joint interests in houses of Crafton and Carnegie.

Grace Benitz, who has been on exchange staff for 25 years, succeeded Nellie C. Dunn as head inspector at Paramount. Miss Dunn retired last week after working for Par since 1919.

John H. Harris, head of Harris Amus. Co. and producer of "Ice Capades," was in N. Y. last week to receive the Papal Award of the Knights of the Order of Malta at St. Patrick's Cathedral.

George Wasko, Portage exhibit and now building an outdoor theatre there, too, has been elected to a third term as president of the Portage Development Assn.

Corporal Tom Budyanc, former assistant at the Stanley, and his English bride have arrived in this country and he's rejoining the SW circuit. Budyanc directed 28 army theatres in southern Germany while in the service.

Settlement

Continued from page 7

the Justice Dept. and before the courts.

Lichtman said that AAA had been talked to re the use of its offices, filing and some personnel, "but they wouldn't have any authority." Committees representing exhibitors and distributors would supervise arbitration procedures in the various territories and, in the case of damages, there would be an appeals board established in N.Y. on a permanent basis. Industry members would sit on it.

The arbitrators themselves could be either from within the industry or from without it. There would be three panels. One member would be picked by the exhibitors, the other by the distributors. The two would then select the third member. If unable to agree, they'd turn to the AAA to complete the trio.

Lichtman termed the cost of an arbitration system "moderate." He said it was his idea that exhibs would pay dues to it much in the same manner in which they are paying dues to COMPO. Distributors would match the coin raised by the theatres to make it the required \$150,000 annually.

As for the roundtable, Lichtman said it would probably last two days and would serve the useful purpose of having everyone air their problems. One of the things he expects to come up, he stated, was exhibitor's complaints that distribution was offering an insufficient volume of releases. Lichtman said COMPO originally had a roundtable on its agenda but later found that its charter didn't allow it to partake in trade practice issues. That's when he volunteered to take on the job of arranging the powwow.

Cohen in From London

Nat Cohen, proxy of Anglo Amalgamated Film Distributors, Ltd., arrived from London yesterday (Tues.) for confabs on release plans for Anglo's "Confessions," starring Audrey Dalton and Sidney Chaplin, and "Red Monkey," starring Richard Conte.

Cohen leaves for the Coast Monday (31) to confer with producer Herman Cohen on additional co-production deals. He also has a date with James Nicholson, proxy of American Releasing Corp., whose product Anglo distributes in England. Cohen will also attend American Releasing's sales confab on the Coast.

INGE'S UNPRODUCED PLAY TO 20TH-FOX

Hollywood, Jan. 25. 20th-Fox bought the film rights to "Bus Stop," an unproduced play by William Inge, and assigned Buddy Adler to produce.

Due to open on Broadway in March, "Bus Stop" is the third play which Inge has sold for pix. Others are Columbia's "Picnic" and "Come Back Little Sheba" for Hal Wallis.

Tailing Tales

Continued from page 3

\$350,000: "Anastasia" was plucked by 20th-Fox on a five-year lease basis at \$350,000, with provision for outright buy for an additional payment of \$50,000 in the next five years; "Tender Trap" went to Metro for \$75,000 plus added payments based on a percentage of the play's week-to-week boxoffice gross which could bring M-G's cost to a maximum of \$150,000.

William Goetz, now in production partnership with Col. actually announced plans to lens "Guys and Dolls" but later learned that Samuel Goldwyn bought the rights at a flat \$1,000,000 against a 10% percentage in the film's world gross.

As for other new deals, it's reported that Paramount is angling for "Fanny" and Warners for "Pajama Game" and in each case the authors, not uninfluenced by that \$1,000,000 "Dolls" payoff, are insisting on plenty fancy coin.

Cohn particularly is taking an active personal role in frontal attacks upon the stage scene. An infrequent N. Y. visitor until recently, he now appears on a L. A.-to-N. Y. shuttle, the repeated treks to Gotham being designed to bring him, and Col. into closer contact with legit. In line with this Cohn set up a working arrangement with Max Gordon whereby the latter producer will keep Col. posted on promising new plays. Film company's angle is to provide the financing and grab the screen rights. Cohn was east again this past week, reportedly to ogle the pictureization potential of "Plain and Fancy."

Hecht-Lancaster Productions this month is opening a N. Y. office, headed by Shirley Weingarten, former Theatre Guild casting director, as a liaison with Broadway theatrics. H-L similarly is bent on acquisition of on-the-boards ventures and has tentative plans for producing a play on its own next year.

Re the literati end, the action is similar. Best sellers are in high demand and competition has the prices on the incline. Biggest buy of all was Leland Hayward's deal for Charles Lindbergh's "Spirit of St. Louis" at upward of \$1,000,000.

Australia

Continued from page 4

distrib for JARO and other British product, believes that producer, distributor and exhibitor must admit that '54 has been the golden year in Aussie, but he calculates next year to be better.

Hoys figure that around 50,000-60,000 people visited their theatres 183 nation-wide in 1954. As this represents about 30% of total admissions, payees at the pix tickets would total up to around 166,500,000.

Turnbull said recently that biz in his theatres was up to the tune of 88% attendance-wise, and 154% in respect to gross, in the Hoys circuit's four area houses (the Regents in Sydney, Melbourne, Brisbane and Adelaide) over the first 49 weeks of CinemaScope compared with the last 49 stanzas of "normal" pix in the same houses.

Visiting veepee of Universal, Al Daff, says that admissions at Aussie pix houses were up by 6,000,000 in 1954, compared to the previous year.

Undoubtedly, product quality, improved methods of presentation and showmanship have played their part in these gains, but the film biz also owes its happier results to increased national prosperity. This likewise presages well for the new year.

Population of this island-continent stands at about 9,000,000 through June '54—a rise from 7,579,000 since 1947. The number of unemployed fell by 30,000 during the year, giving biz generally that many more wage and salary envelopes on which to draw. There

are only about 3,000 employable out-of-works in the nation, and nearly 66,000 unfilled jobs registered.

To an even greater extent than show biz, retail, auto, home appliance trades are boffo and time-payment operations have reached the dizzy stage.

There has been no appreciable movement in the average admission price charged at pix theatres. Average is around 40c per seat at the key city houses, and 30c in the neighborhood and country spots.

There's a growing market in Aussie for European films, with the Government seeking to increase the country's work force by encouraging greater migration from various countries. Instances of this are Hoys' renaming of its Sydney second-string house the Paris (formerly Park) and its introduction of a Continental policy; also Metro's bid for more of the sophisticated, or arty, King's Cross (Sydney) trade at its house there.

MGM dropped its own product for a week in favor of a "Festival of Foreign Film Favorites."

Censors Should

Continued from page 4

where political censor board members tend to favor the status quo that doesn't jeopardize their jobs, the civil service employee not fearing for his job, takes a broader and more progressive view of the whole problem.

Flick, for instance, while 100% sold on the basic necessity of censorship per se, has frequently stated that he'd favor some sort of "rating" system that would eliminate the need for him to censor film on a "do or die" basis, i.e., a method that would tax pix for adult audiences.

Reporting on the Richmond meet, attended by censors from N. Y., Virginia, Maryland and Kansas, Ohio and Pennsylvania didn't show up. Flick said there was general discussion on new approaches, the accent being on constructive ideas. The censors heard a report from O. J. Silverthorne, the Ontario censor, who outlined the Canadian system which he heads and which gives him the power to license everything down to admissions. He also can determine what type of picture should play in what theatres.

Flick said the Silverthorne report was "enlightening," but added that it was hardly applicable in the U. S. for both practical and constitutional reasons. "No constitutional problems hinder the censor in Ontario," he said.

Flick reported that the censor meet took up three subjects without going too deeply into any one of them. One was the problem of crime and violence in films, something about which Flick feels deeply but about which he admits the censors have little control. Another topic taken up was the status of the statutes in the different states. Third, they discussed Flick's pet theory, what he calls the "contract system of licensing," in plain words the classification of pix into various adult and other categories.

21 RKO Pix

Continued from page 3

tion—"Treasure of Pancho Villa" to be filmed in Mexico and "Oh, Promised Land," Alan Ladd starrer; two from Benedict Bogeaus, including "Escape to Burma," Barbara Stanwyck-Robert Ryan costarrer, set for March 26 release; three from David Butler, including "Miracle at Santa Anita," which is to roll next month.

Also, two from the King Brothers, including "Boy and the Bull," now in preparation; three on Nat Holt's sked, including the April 19 release of "Rage at Dawn" with Randolph Scott and Mala Powers; three from Sol Lesser, including the already completed "Quest for the Lost City," a documentary, and "Tarzan's Hidden Jungle," with Gordon Scott as the latest "Tarzan"; Robert Stillman's "The Americano," now in distribution; two from Allan Dowling, cast as yet unset, and three from Prize Pictures, new outfit headed by James A. Smith of Phoenix.

RKO's studio pix include "Jet Pilot." Howard Hughes production completed a couple of years ago but held back for unannounced reasons (presumably for revisions at various times), with John Wayne and Susan Hayward in the leads.

John Huston

Continued from page 4

has a new deal calling for a number of films to be made in blocks of three. The WB rep had his job cut out for him since he had to steer the conversation to "Moby Dick." It occasionally spilled over to Huston's activities with AA, but in the main the discussion revolved about "Moby Dick."

The completed picture, Huston said, would cost about \$4,000,000. It was originally budgeted at \$3,000,000 but, according to Huston, "I think it was under-budgeted." In pictures of this sort, the mechanical problems are not taken under full consideration. For example, we had to build a square-rigged sailing vessel. We tried to be as economical as we could. We spent what was necessary to make an authentic picture. We were not spending money just for the sake of making a super-colossal picture."

Huston, who introduced a new color effect for "Moulin Rouge," also experimented with a new tint method for "Moby." He described it as resembling a tinted lithograph similar to the old whaling prints and "it appears as if black and white had been washed over with color."

The picture, in regular wide-screen and Eastman color, will be ready for release in the fall. Huston will see the first rough cut as soon as he returns abroad. He said the screenplay by Ray Bradbury is a faithful reproduction of the Melville novel. "I originally planned to make the picture with my father," Huston said. "It's been one of those things I've had on my mind for a long time."

He said WB obtained the distribution rights in return for relinquishing the hold it had on the property. Huston has a percentage deal with Moulin and WB is receiving a 30% cut for handling the distribution. He said Warners did not provide any of the financing.

Praise for Peck

The director kudoed Gregory Peck. "He took a beating like no actor ever took. He was underwater one-third of the time and did many hazardous things. He never allowed a double to do anything."

The completed picture, Huston said, would run about two hours 10 or 15 minutes. He said he had complete control of the editing and that no cuts could be made without his permission.

His first project for Allied Artists will be "The Man Who Would Be King," based on a Kipling story. It was bought from the Kipling estate for \$25,000. Peter Viertel will write the screenplay and it will be filmed in India, starting in November. The picture will be filmed in the Todd-AO process. It will release in the special technique first, then reduced from 65m to 35m for regular release. As yet, Huston has not selected any additional properties for his AA commitments. He termed his deal with AA as "a partnership arrangement."

Allied's Event

On Friday evening, it was Allied Artists turn to take the bows with Huston at a cocktail party at 21. Except for WB's representation, all of Huston's other business associates were in evidence, including reps of AA, headed by proxy Steve Brody, Moulin, Todd-AO, and Magna. A touch of glamor was added to this occasion with the presence of Marilyn Monroe, Faye Emerson, Donna Reed, Mary Astor, Truman Capote, and Harold Arlen. Miss Monroe, as usual, was accompanied by Milton H. Greene, the photog who is now v.p. of Marilyn Monroe Productions, Inc. The AA affair was all social although it had been previously stated that AA would make an important announcement.

Blow Up Jane

Continued from page 3

wide and 81 feet wide. Two skin divers and a shark will be depicted in 3-D effect around the cutout of Miss Russell. Moving lights will convey the message that Howard Hughes is presenting Jane Russell in "Underwater."

RKO earlier had plans to construct a glass-encased pool along the facade of the theatre building with, of course, girls in swim togs. But city officials scuttled this idea.

**THE FILES
ARE BULGING
WITH
CONTRACTS
FOR M-G-M's
WASHINGTON's
BIRTHDAY HIT!**

**"JUPITER'S
DARLING"**

**PERFECT FOR
THE HOLIDAY
CROWDS!**

**ENTERTAINMENT ON A
BIG SCALE!**

Spectacular splendor. Singing glory. Sights to see: Hannibal's Army and elephant cavalry; the Barbarian and the Beauty; amazing underwater dance spectacle; statues come to life; dance of the Painted Elephants; clash of armies at gates of Rome!

**PROMOTION REACHES
270,073,553!**

270,073,553 persons reached by advertising and TV. Twenty-one million viewers with Esther Williams on "What's My Line"; 42 million reached by Ed Sullivan's "Toast of the Town" (scenes from the picture, interview with Esther); 8,370,000 with Ed Murrow's "Person to Person" Feb. 11th visit to Esther's home; 198,703,553 readership of magazine ads and the 4 big national Sunday Supplements. Countless more millions will see the Baby Elephant in M-G-M's touring "Jupiter's Darling" truck, with visits to editors, TV and radio stations, hospitals, etc.



**THE "BIG SHOW"
of
CINEMASCOPE**

COLOR MUSICALS!

With A Cast of Thousands Starring

**ESTHER WILLIAMS
HOWARD KEEL**

**MARGE and
GOWER CHAMPION**

GEORGE SANDERS

with **RICHARD HAYDN • WILLIAM DEMAREST**

Screen Play by **DOROTHY KINGSLEY**

Based on the Play "Road to Rome" by **ROBERT E. SHERWOOD** • *Songs:* **BURTON LANE and HAROLD ADAMSON**

Choreography by **HERMES PAN** • Photographed in **EASTMAN COLOR**

Directed by **GEORGE SIDNEY** • Produced by **GEORGE WELLS**

(Available in Magnetic Stereophonic or
Perspecta Stereophonic Optical 1-Channel Sound)



Film Reviews

Continued from page 4

They Were So Young

ties" not to her liking. Getting nowhere with protests to police, she escapes and meets Scott Brady. American mining engineer for wealthy Brazilian bigshot Raymond Burr. Supposedly safe at the latter's hacienda, she's soon fleeing the Brazilian, however, for he turns out to be the secret owner of the fashion house. Brady, finally wised up to his boss, rescues Miss Matz and sees Burr off to jail.

Film's a good credit for producer-director Kurt Neumann, who functions well in both categories—as well as co-scripting with Felix Luetzkendorf, from a story outline by Jacques Compagnez. Via well chosen locations, the film is extremely interesting scenically (although the action is supposedly all taking place in Brazil, portions of the exteriors were lensed in the swamps and jungles of Italy). All interiors were shot in Germany.

Under Neumann's direction the three costars come across well—Brady authoritative and convincing as the male topliner and Burr turning in another of his top stints as the heavy. Film marks the U. S. pic debut of Miss Matz, in this country two years ago to enact the Maggie McNamara role in the German version of "The Moon Is Blue," which was shot simultaneously with the American version. She's neat, full of warmth, extremely talented and, having a fine grasp of English, stacks as a good bet for Hollywood.

Foreign thespians enact the remaining roles, with the majority competent and one, Ingrid Stenn, very fine as a friend of Miss Matz who is forced to stick it out in a life of sin until she is finally murdered. There's a slight bit of voice dubbing, but not enough to detract. Technical contributions generally hold up with American standards.

For the record, the film was shot bi-lingually—English and German—with only Miss Matz of the three topliners repeating for the latter version. Neel.

The Man Who Loved Redheads (BRITISH-COLOR)

Moir Shearer starred in frothy Terence Rattigan comedy; looks set for hefty grosses in all situations.

London, Jan. 19. British Lion release of London Films production, Stars Moira Shearer, John Justin, Roland Culver, Gladys Cooper, Denholm Elliott. Directed by Harold French. Screenplay by Leonard Rost, adapted from the play, "Who Is Sylvia?" camera (Eastmancolor), Georges Perinelli; Bert Bates, music, Benjamin Franklin; ballet choreography by Alan Carter, with excerpts from "The Sleeping Beauty" by Tchaikovsky. Previewed at Theatre, London, starting Jan. 19, '55. Running time, 90 MINS.

Sylvia Moira Shearer
Daphne
Olga
Colette
Mark John Justin
Oscar Roland Culver
Caroline Gladys Cooper
Denis Denholm Elliott
Williams Harry Andrews
Bubbles Patricia Cuts
Moyra Fraser
Serge John Hart
Chloe Joan Benham
Yvonne Jeanne Moreau
Sidney Melvyn Hayes

Terence Rattigan has adapted his own stage success, "Who Is Sylvia?" into a light and wholly enjoyable British comedy. This looks set for sturdy grosses in many situations and most countries. The marriage value of Moira Shearer will be one of the pic's main selling assets in the U.S., particularly as this is her most successful effort since she made her screen debut in "The Red Shoes."

In the years since she made her bow on the screen actress, Miss Shearer's thesping qualities have improved out of all recognition, but one of her principal assets is her outstanding skill as a ballerina. In "The Man Who Loved Redheads," she has full opportunity of demonstrating her terping prowess in a handsomely mounted excerpt from Tchaikovsky's "Sleeping Beauty," skilfully choreographed by Alan Carter.

The lightweight plot opens with a scene in which a 14-year-old viscount falls in love "for eternity" with a red-headed girl a couple of years his senior. It so happens they never meet again, but the proper, respectable married, be it the diplomatic service, never loses his taste for redheads. He has his first affair with a redhead during the first World War. So successful is his plot to separate the illicit from the domestic that he establishes a town house, under an assumed name, where a constant succession of redheaded

femmes provide a stimulating diversion from the cares of the Foreign Office.

All the redheads in the plot are filled by the star and she displays a surprising facility for switching dialects, appearing first as an immature girl who sparks the life-long passion. Subsequently she is a cockney, a Russian ballerina and finally a mannequin. The entire plot is done with a bright, nimble touch. The denouement, in which the diplomat's wife reveals she has known her husband's guilty secret all the time, allows Gladys Cooper to shine in a guest appearance.

Principal male role is filled with distinction by John Justin. Although he's allowed to age gracefully, he never loses his flair for spotting and dating a redhead. Roland Culver, repeating his original stage part, turns in a delightful, cynical performance as Justin's lifelong friend, Denholm Elliott, also guest starring, handsomely fills the role of the diplomat's son who learns the secret of his father's double life. Harold French's polished direction is matched by other technical credits. Georges Perinelli has done a sterling job of Eastman color lensing while Paul Sheriff has designed handsome settings. Myro.

Carolina Cannonball

Slapstick trifle starring Judy Canova. Strictly for the kiddie trade and the indiscriminating.

Republic release of Herbert J. Yates presentation, Stars Judy Canova. Features Andy Clyde, Ross Elliott, Sig Ruman, Leonid Kinskey, Jack Kruschen. Directed by Charles Lamont. Screenplay, Barry Shipman; from a story by Frank Gill and Jack London. Edited by Tony Marinelli; songs, "The Carolina Cannonball" and "Wishin' and Waitin'" by David Rose and Jack Elliott. Previewed in N.Y. Jan. 24, '55. Running time, 73 MINS.

Judy Canova Judy Canova
Andy Clyde Andy Clyde
Ross Elliott Ross Elliott
Stefan Sig Ruman
Oleg Leonid Kinskey
Hozar Jack Kruschen
Professor Frank Wilcox

Republic's latest Judy Canova entry is a slapstick trifle, suitable only for indiscriminating clientele. It's a fantastic concoction of unbelievably silly situations stretched out for 73 minutes. It appears anachronistic in the film biz's new era. Since Republic took the trouble to make the picture, there apparently must be a market for this kind of fare.

The picture's only concession to modern times is that the story deals with the atomic age and the effort of foreign agents to steal the secrets of the U.S.'s first atomic-powered guided missile. The presentation of the enemy agents, portrayed by Sig Ruman, Leonid Kinskey, and Jack Kruschen, as comic opera buffoons might be passed off as one big joke in more settled times. This may be taking an insignificant picture too seriously, but the reality of recent times relating to spies, enemy agents, and atomic secrets, hardly makes the subject a laughing matter. In the light of what has happened and the continuing danger, it seems a disservice to portray these agents as stupid, left-footed nincompoops.

Miss Canova and her grandfather, Andy Clyde, are the only residents of Roaring Gulch, a desert ghost town. They operate a steam-powered Toonerville trolley which connects Roaring Gulch to the mainline whistle stop. To Roaring Gulch come the agents in search of the guided missile which has landed nearby. They're trailed by Ross Elliott, who plays a U.S. Government man. Why go on? The rest is obvious. Holl.

Pane, Amore, E Gelosia (Bread, Love, and Jealousy) (ITALIAN)

Rome, Jan. 18. Titulus release of Marcello Girotti-Titanus production, Stars Gina Lollobrigida, Vittorio DeSica, Roberto Riso, Maria Merini. Directed by Luigi Comencini. Screenplay, Luigi Comencini, Vincenzo Talarico, E. M. Margadonna; from a novel by Elsa Fubini. Music, Carlo Mantovani; sets, Gastone Medini; music, Alessandro Cicognini. Previewed at Metropolitan, Rome. Running time, 98 MINS.

Gina Lollobrigida Gina Lollobrigida
Antonio Vittorio DeSica
Maria Maria Merini
Stelluti Roberto Russo
Faustina Maria Pia Casilio
Carmela Tina Fica

Titanus has another boxoffice leader in this successful followup of "Bread, Love, and Dreams," which has become the top Italian grosser of all time. Topping its

predecessor in performances, and nearly equalling it otherwise, "Jealousy" looks an easy repeater of "Dreams" success story, with title and star value a pre-seller. Abroad, outlook is likewise rosy, with supporters of the first installment to be back for more. Special U.S. slotting, with experience of initiator, should help it to comfortable returns.

Unlike most sequels, this sequel where the first left off, showing the engagements of its two couples, Maria and Stelluti, Carotenuto and Annarella. Next day, as village recovers from festivities at which engagements were announced, reports start to spread among villagers, endangering the recent splices. Marshal Carotenuto (Vittorio DeSica) gal, Annarella, (Maria Merini) finds the truth of the coming back to claim his family place. It is whispered that the marshal had locked up Maria (Gina Lollobrigida) in jail for extra-judicial purposes.

Situation is played for laughs, with fiance relations becoming more and more strained until the windup. This sees Maria and Stelluti (Roberto Riso) once more united while the marshal bows out to Annarella's other man. Final shot, however, shows him ogling a voluptuous newcomer, the new midwife, with obvious intent to console his recent loss.

Thesping is tongue-in-cheek and broad, with all performers repeating their previous click performances. Miss Lollobrigida is at her physical and artistic best in the village gamin role. DeSica is fine as the self-styled village Don Juan while Miss Merini provides a competent opposite. Riso appeals to distaffers as the shy gendarme. A colorful, featured cast backs the toppers with solid performances.

E. M. Margadonna's script is lightweight all the way, only rarely becoming superficial and repetitious. Concessions to the boxoffice are many, mostly successful. The director's pacing is speedy in keeping with the peppery dialogue, yet the production would gain via a slight trim of its length. Musical backing and other credits are topnotch in an all-round, able production job. Hawk.

Rittmeister Wronski (Cavalry-Captain Wronski) (GERMAN)

Berlin, Jan. 18. Deutsche London release of Apollo production, Stars Willy Birgel, Irene von Meyendorff, Fritz Nauck. Directed by Ulrich Erfurth. Screenplay, Axel Egebrecht; music, Igor Oberberg; music, Norbert Schultze; sets, Fritz Nauck and Ernst Klose. At Gloria Palace, Berlin. Running time, 102 MINS.

Wronski Willy Birgel
Irene von Meyendorff Irene von Meyendorff
Fritz Nauck Fritz Nauck
Ulrich Erfurth Ulrich Erfurth
Leonore Cronberg Leonore Cronberg
Major von Tschirsky Major von Tschirsky
Colonel Ranke Paul Hartmann
Dornbach Claus Holm
Frau von Eichhoff Olga Tschernow
Major Molenbeck Axel Monje
Major Kegel Volke von Collande
Norbert Schultze Norbert Schultze
Stepan Ernst Schroeder
Susi Marina Ried

Another German spy picture, this is chiefly tailored for the local audiences. It shapes up as a very good grosser here with the Willy Birgel name a big help. Due to a hardly convincing story and other flaws, its international prospects appear meagre. The Berlin background and theme might be exploitable factors.

It all centers around a Polish officer who, in the '30's, comes to Berlin to act as a spy for his government. He makes the easy job collecting piece after piece of top secret material via the help of mostly stupid secretaries. Everything is going along fine until he falls in love with one of the girls. He gets caught by the SS and has to face the usual punishment. In order to save his and his girl's life, he accepts an offer of the Germans to work for them as a spy against Poland. He is sent back to his native country where his former Polish buddies where informed about his new intentions, give him to understand that there is nothing left for him than to shoot himself.

The whole thing lacks realism and conviction mainly because of a morbidly, novelletish script. It's difficult to understand how military secrets could fall so easily into the hands of a spy as depleted in this.

Birgel plays the title role with an over-emphasis on noblesse. The best performance is given by Ilse Steppat who, as a secretary to a German officer, supplies the spy most of the secret stuff he wants.

Remarkably, big cast of qualified local actors, including Rudolf Forster, Paul Hartmann, Elisabeth Flickenschmidt and Olga Tschernow.

Igor Oberberg's camera work is very good for the most part. Norbert Schultze's score and the settings are adequate. Mans.

Pirates of Tripoli

Routine swashbuckler, with action predominating. Okay as a supporter.

Hollywood, Jan. 22. Columbia release of Sam Katzman production, Stars Paul Henreid, Patricia Medina. Features Paul Newman, John Miljan, Mark Hanna, Jean De Val, Lillian Bond, Mel Welles, Louis G. Mercier, Karl Davis, Marjorie Gray. Directed by Felix Zivory and screenplay, Allen March, camera (Technicolor), Henry Freulich; editor, Edwin Bryant; music, Mischa Bakaleinoff. At Paramount, Hollywood, Calif., Jan. 22, '55. Running time, 76 MINS.

Edri-Ad-Gadrian Paul Henreid
Patricia Medina Patricia Medina
Hamid Khasan Paul Newman
Maim John Miljan
Zurich Mark Hanna
Abu Tala Jean De Val
Sono Lillian Bond
The Cat Louis G. Mercier
Assasin Karl Davis
Fatima Jean De Val
Keppa Peter Mamakos
Beggar William Fawcett
Zurich Frank Richards
Italian Ship's Captain Gene Borden
(Aspect ratio: 1.85:1)

Familiar swashbuckling ingredients make up the whole of "Pirates Of Tripoli," a Technicolor saga of pirates, pretty maidens and overturned kingdoms in the 16th Century. The action, luckily, abounds, and on this count alone film will find favor with devotees of entertainment such as this.

Patricia Medina is the princess whose kingdom is overrun by savage hordes of the evil conqueror. Paul Henreid is the pirate in Tripoli to whom she goes for help. And, together, before it's all over, they get the kingdom back and each other to boot.

Under Felix Feist's active direction, the swordplay, fights (both at sea and on land), gun battles, underwater skirmishes and such are kept prominent, undoubtedly to throw a shadow over the time-worn storyline as much as possible without it losing continuity.

Paul Henreid romps through his role in virile, deering-do fashion, while Patricia Medina gives him a pictorial asset and a competent performance. John Miljan is okay as the heavy, while stints of supporters range from bad to good.

There's a glossy coating to this Sam Katzman production, with extremely good stock shots and Henry Freulich's fine camera work adding to the quality.

Le Vicomte de Bragelonne (FRANCO-ITALIAN) (Color)

Paris, Jan. 18. CFCP release of CFCP Film production, Stars Georges Marchal, Dawn Addams, Jacques Duménil. Directed by Fernand Chichio. Screenplay, Roland Lundenbach, Alexandre Astruc; from novel by Alexandre Dumas; camera (Eastmancolor), Louis Besson; editor, M. Azar. At Normandie, Paris. Running time, 95 MINS.

Raoul Georges Marchal
Helene Dawn Addams
D'Artagnan Jacques Duménil
Innkeeper Jean Tissier
Louis XIV Robert Burnier
Louise Florence Arnaud

Another raid into the Franco-Italian cycle of color swashbucklers, this is based on a lesser-known novel by Alexandre Dumas which follows the adventures of one of the Three Musketeers' sons. Usual Royal skulduggery, familiar swordplay and chases put this in the ordinary category with few unique aspects for any U.S. interest. Costumes, color and locale are a plus factor.

This concerns the plan of Mazarin to place the twin brother of Louis XIV, who has been locked up since his birth, on the throne and thus control France.

Color is reserved and dressy. Georges Marchal is properly dashing as the Vicomte and Dawn Addams is a sweet looking Lady De Winter. Musketeers are portly and aging as is the film. Stereophonic sound and widescreen are used in this. Mosk.

La Reine Margot (The Queen Margot) (FRANCO-ITALIAN) (Color)

Paris, Jan. 18. Lux release of Lux-Vendôme Film production, Stars Jeanne Moreau, Armando Francioli, Françoise Rosay. Directed by Jean Delannoy. Screenplay, Abel Gance; from novel by Alexandre Dumas; director, Jean Camp, Paul Andreola; camera (Eastmancolor), Roger Huet; Henri Alén; editor, Gabriel Sogno; music, Maurice Strakosky. Running time, 125 MINS.

Margot Jeanne Moreau
Count De Montmorency Armando Francioli
Catherine Françoise Rosay
Anibal Henri Genes
Charles IX Robert Porte
Henri de Navarre Anne Vlainy
Anjou Danile Cecaldi
Zanoni Nicole Riche
Rene Louis De Funes

Still another historical fresco from the color spec cycle of the Franco-Italian production setup, this too emerges as not fullbodied enough for exceptional chances on the U.S. general market. It lacks name and C'Scope and is not of arty house proportions. This is reminiscent of older costumers with intercutting between various

climaxes, and keeping most history in the bedroom. However, this has a neat color dressing and enough nudity and action for local spots, but sheared of its more sensational aspects, pic looks uncertain for any American chances.

This concerns the impetuous Margot (Jeanne Moreau), daughter of Catherine (Françoise Rosay) and brother of Charles IX (Robert Porte), who is married to the Huguenot prince (Andre Versini) in order to form a bulwark for the king and ward off trouble. However, right after the marriage, the King calls for the massacre of the Huguenots and a bloodbath follows. During this debacle, a handsome count stumbles into the Margot's boudoir. It is, of course, love after the first fright. Then intrigue builds.

Miss Moreau is an engaging, feline actress but is miscast for nude roles. She will never give Martine Carol competition in this sphere. Remainder of the cast is fine, with Miss Rosay a scheming Catherine and Porte a properly unpredictable king. Massacre has its share of bloodiness, with the nudity and love scenes not sparing the anatomy. Director Jean Dreville has not been able to make anything unusual. Eastmancolor has been well used and editing helps in the scenes of action. Production is opulent and decorative. Mosk.

Okasan (Mother) (JAPANESE)

Paris, Jan. 18. Shinto production and release, Stars Kinuyo Tanaka. Directed by Mikio Naruse. Screenplay, Yoko Misaki; camera, Hiroshi Suke. Editor, Masahito Kato. At Studio DE L'Etoile, Paris. Running time, 100 MINS.

Mother Kinuyo Tanaka
Husband Masao Mishima
Son Akikiko Nakamura
Daughter Kyoko Kagawa
Baker Eiji Okada

After the rash of exoticism, the first important neo-realistic Jap film has been imported here. This story of the daily life of a lower class family, told through the eyes of the daughter, has a poignant aspect due to the pointed observation, taste and treatment by this director Mikio Naruse. Film also has excellent thesp and production values. This humane film might well be a solid artery house entry in the U.S. Crux and word-of-mouth should help.

Based on a contest at Tokyo schools for the best competition on mothers, this recounts simple family crisis and life through the eyes of an adolescent girl. Modern Japan is shown with all the troubles of adjustment, young love and survival.

Director Naruse has managed to infuse a view of a people living in a general pattern of dignity and reserve. He is helped in this by a perfectly composed performance by Kinuyo Tanaka, whose dedicated mother is a classic in poise and emotion. All roles are well filled, with Kyoko Kagawa appealing as the daughter, and Eiji Okada excellent as the wooer. Lensing and editing is of high quality. Mosk.

Levy

Continued from page 5

the city to raise revenue by that means.

The Court sustained the tax citing two U.S. Supreme Court decisions, one in which the late Justice Cardozo said: "When the power to tax exists, the extent is a matter for the discretion of the lawmakers." Another opinion of the U.S. tribunal cited by the Alabama court said: "Even if the tax should destroy a business it would not be made invalid or require compensation upon that ground alone. Those who enter upon a business take that risk."

In his comments on the Court's ruling, Levy says that it must be kept in mind that "the decision in these cases does not mean that cities have the power to levy a tax on theatre admissions." He notes that the question was not before the Court since the city of Bessemer had previously enacted an ordinance giving it the power to tax admissions. The only effect of this decision, says Levy, is that the particular tax was found not to be so out of proportion as to be discriminatory. The Court held, according to Levy, that the tax was not an attempt to prohibit film exhibition, nor to oppress it, and, therefore, that it was valid.

Levy stresses that the decision is limited in its scope to that point alone. "As stated," he says, "it did not decide that the City of Bessemer had the power to levy the tax, but only that the amount of the tax was not discriminatory nor oppressive."

A message to exhibitors from Terry Turner:

It has been my experience that the best way to tell your story is in cold hard type backed by results... Well, 'Gangbusters' has opened throughout New England & Upper New York State to what we all term **SMASH and RECORD BREAKING BUSINESS!**

and we intend to maintain this saturation formula backed by The most effective television-radio & newspaper campaigns I have been associated with... First movie to be backed up by a 500 station-PLUS network campaign coast to coast on the Mutual Broadcasting System. Here's hoping I'll be working with you.

Cordially,
Terry

Figures don't lie

FIRST FLASH FIGURES
from
ACTUAL 327 PLAYDATES

BOSTON, MASS.
(Held Over 2nd Wk.)
First 5 Days: \$28,000

PROVIDENCE, R. I. (Area)
Held Over
4 Days: \$24,506

NEW BEDFORD, MASS.
Held Over
4 Days: \$4,971

SPRINGFIELD, MASS.
5 Days: \$8,922

HARTFORD, CONN.
4 Days: \$6,600

BUFFALO, N. Y.
4 Days: \$8,800

ATTLEBORO, MASS.
1 Day: \$1,161

FITCHBURG, MASS.
1 Day: \$1,922

NASHUA, N. H.
1 Day: \$914

ROCHESTER, N. Y.
4 Days: \$8,000

FALL RIVER, MASS.
2 Days: \$3,623

LAWRENCE, MASS.
Held Over
5 Days: \$4,070

MANCHESTER, N. H.
Held Over
2 Days: \$2,548

WOONSOCKET, R. I.
Held Over
3 Days: \$3,001

WORCESTER, MASS.
3 Days: \$7,500

CRIME STORY OF THE CENTURY! FIRST TIME ON A THEATRE SCREEN!

—the screen-shattering record of the self-appointed hot-shot of his cell block... and the law boys who put him on ice!

VISUAL DRAMA, INC.
in association with TERRY TURNER presents

THE FIRST
FEATURE-LENGTH
PRODUCTION OF

GANG-BUSTERS

THE FACTUAL STORY OF PUBLIC ENEMY NO. 4
never before revealed!

FURY never remotely approached!

SEE your police-in-action
hound a stir-crazed killer
on the lam... Too crafty
to die... Too desperate
to live... Not a pretty
story—but a true one!

THE ORIGINAL CRIME EXPOSE'
Created by PHILLIPS H. LORD

Produced by William J. Faris, William H. Clothier • Directed by Bill Kern

Terry Turner
Visual Drama, Inc.
1440 Broadway, New York City

for further
information ▶ Joe Levine
Embassy Pictures
19 Winchester, Boston, Mass.

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

"Show Business" (20th) (4th wk). This champ also expected to depart after this stanza. Satisfactory \$3,000. Last week, \$4,200.

Radio City (Par) (4,100; 85-81)—"Silver Chalice" (WB). Good \$14,000. Last week, "Green Fire" (M-G), \$13,000.

RKO-Orpheum (RKO) (2,800; 85-81)—"Violent Men" (Col). Mixed reception but good \$9,000. Last week, "So This Is Paris" (U), \$8,000 at 65c-85c.

RKO-Pan (RKO) (1,600; 65-85)—"Passion" (RKO) and "Sins of Rome" (RKO). Virile \$4,500. Last week, "The She-Wolf" (Rep) and "Atomic Kid" (Rep), \$4,000.

State (Par) (2,300; 85-81)—"Carmen Jones" (20th). Should build to powerful \$11,000. Last week, "West of Zanzibar" (U), \$5,500 at 85c top.

World (Mann) (400; 65-120)—"Deep in My Heart" (M-G) (5th wk). Good \$4,200. Last week, \$4,500.

'Cruz' Great at \$22,000, Seattle; 'Carmen' 13G

Seattle, Jan. 25.

Many new pix are being launched here this week, and biz is perking up. "Carmen Jones" is staunch at the Fifth Avenue. "Vera Cruz" shapes sock at the Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-81)—"Bread, Love, Dreams" (IFE). Okay \$4,000. Last week, "Sign of Pagan" (U) and "4 Guns" (U) (4th wk), \$3,700.

Coliseum (Evergreen) (1,829; 75-81)—"Violent Men" (Col) and "Cannibal Attack" (Col) (2d wk). Good \$7,500. Last week, \$11,400.

Fifth Avenue (Evergreen) (2,500; 90-125)—"Carmen Jones" (20th) and "Port of Hell" (A.A.). Swell \$13,000. Last week, "Show Business" (20th) (4th wk), \$5,200.

Musie Box (Hamrick) (850; 90-125)—"High and Dry" (U). Good \$3,500. Last week, "Detective" (Col) (2d wk), \$3,600.

Musie Hall (Hamrick) (2,300; 90-125)—"Brigadoon" (M-G) and "Little Kidnappers" (UA) (2d wk-4 days). Fair \$5,000. Last week, \$9,400.

Orpheum (Hamrick) (2,700; 75-81)—"Athena" (M-G) and "Tobor" (Rep). Slow \$6,000. Last week, "This Is Paris" (U) and "Yellow Mountain" (U), \$6,800.

Paramount (Evergreen) (3,039; 90-125)—"Vera Cruz" (UA) and "Golden Mistress" (UA). Terrific \$22,000. Last week, "20,000 Leagues" (BV) (4th wk), \$8,500 in 6 days.

SAN FRANCISCO

(Continued from page 9)

Giant \$36,000. Last week, "Young At Heart" (WB) (2d wk-6 days), \$10,000.

St. Francis (Par) (1,400; 81-125)—"Violent Men" (Col) and "Women's Prison" (Col). Big \$18,000. Last week, "Silver Chalice" (WB) (5th wk), \$5,000 in 4 days.

Orpheum (Cinerama Theatre, Calif.) (1,458; 81-75-82-65)—"Cinerama" (Indie) (56th wk). Sock \$21,000. Last week, \$18,000.

United Artists (No. Coast) (1,207; 70-81)—"Vera Cruz" (UA) (5th wk). Fast \$9,000. Last week, \$14,500.

Stagedoor (A-R) (400; 81-125)—"Romeo and Juliet" (UA) (5th wk). Good \$3,700. Last week, \$3,900.

Larkin (Rosen) (400; 81)—"Mr. Hulot's Holiday" (GBD) (5th wk). Okay \$2,400. Last week, \$3,000.

Vogue (S. F. Theatres) (377; 81)—"Ugetsu" (Indie) (10th wk). Oke \$1,800. Last week, \$2,500.

'SEA' WHOPPING 25G, INDPLS.; 'BRIDGES' 12G

Indianapolis, Jan. 25.

Biz is still on upswing at first-runs there this stanza, with "20,000 Leagues Under Sea" setting a terrific pace at the Indiana to lead the city. "Six Bridges to Cross" at the Circle is excellent. "Vera Cruz" looms oke in holdover at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"6 Bridges to Cross" (U) and "Trouble in Glen" (Rep). Fancy \$12,000. Last week, "Cattie Queen Montana" (RKO) and "This Is My Love" (RKO), \$7,000.

Indiana (C-D) (3,200; 75-81)—"20,000 Leagues Under Sea" (BV). Smash \$25,000. Last week, "Sign of Pagan" (U), \$12,500.

Loew's (Loew's) (2,427; 70-90)—"Vera Cruz" (UA) (2d week). Nice \$8,000 after \$2,000 opener.

Lyrie (Cockrill-Dolle) (1,600; 35-70)—"Hell's Outpost" (Rep) and "African Manhunt" (Indie). Mild \$5,000 with All-Star Jamboree on-stage replacing second feature Sunday only at \$1.25. Last week, "She-Wolf" (Rep) and "Dark Violence" (Indie), \$6,000, same setup.

'Star' Bright \$26,000, Mont'l; 'Widow' Same

—Montreal Jan. 25.

All houses are solid this week despite two holdovers. "Star Is Born" at Loew's still leading field going in second round with socko returns. "Black Widow" looms smash in first week at Capitol. "Sitting Bull" is rated only fair at Princess.

Estimates for This Week

Palace (C.T.) (2,625; 60-81)—"Desiree" (20th) (3d wk). Okay \$13,000 following second week's \$18,000.

Capitol (C.T.) (2,422; 45-75)—"Black Widow" (20th). Smash \$26,000. Last week, "Young At Heart" (WB), \$16,000.

Princess (C.T.) (2,131; 40-65)—"Sitting Bull" (UA). Fair \$10,000. Last week, "Trace of Cat" (WB), \$11,000.

Loew's (C.T.) (2,847; 60-81)—"Star Is Born" (WB) (2d wk). Still pacing city with socko \$26,000 after \$30,000 opening week.

Orpheum (C.T.) (1,048; 40-65)—"White Orchid" (UA) and "Steel Cage" (UA). Slow \$7,000. Last week, "Outlaw's Daughter" (20th) and "Black 13" (20th), same.

PHILADELPHIA

(Continued from page 8)

wk). Fine \$13,000. Last week, \$14,500.

Midtown (Goldman) (1,000; 74-149)—"Sign of Pagan" (U) (3d wk). Trim \$10,000 or near. Last week, \$16,000.

Randolph (Goldman) (2,500; 75-140)—"Bridges at Toko-Ri" (Par). Giant \$39,000 or close. Last week, "3-Ring Circus" (Par) (4th wk), \$9,000 in 5 days.

Stanley (SW) (2,900; 74-140)—"Young At Heart" (WB) (2d wk). So-so \$14,500. Last week, \$24,000.

Stanton (SW) (1,473; 50-99)—"They Rode West" (Col) and "Masterson of Kansas" (Col). Big \$12,000. Last week, "Hell's Outpost" (Rep) and "Return Treasure Island" (UA), \$7,000.

Trans-Lux (T-L) (500; 99-150)—"Sabrina" (Par) (14th wk). Good \$3,500. Last week, \$4,000.

Viking (Sley) (1,000; 74-150)—"Last Time Saw Paris" (M-G) (6th wk). Fine \$10,500. Last week, \$11,000.

Trans-Lux World (T-L) (604; 99-150)—"Aida" (IFE) (5th wk). Sturdy \$4,000. Last week, \$3,000.

'FIRE' OKE 14G, CLEVE.; 'PAGAN' STOUT 12G, 2D

Cleveland, Jan. 25.

Some boxoffice heat is being generated by "Green Fire," at State, although most new product is leveling off currently. "Prince of Players" is sluggish for the Allen. Best holdover is "Sign of Pagan" rolling big in second lap at Hipp. "Vera Cruz," moved to Stillman for fourth round, is excellent. "Aida," on roadshow run at Ohio, got off handsomely and looks in for long stay.

Estimates for This Week

Allen (S-W) (3,000; 70-81)—"Prince of Players" (20th). Slow \$8,500. Last week, "Young At Heart" (WB) (2d wk), \$9,000.

Hipp (Tele-M) (2,700; 75-125)—"Sign of Pagan" (U) (2d wk). Still stout at \$12,000 following \$23,000 last week.

Lower Mall (Community) (585; 60-90)—"Flamenco" (Indie). Fair \$2,000. Last week, "Bread, Love, Dreams" (IFE) (2d wk), \$2,300.

Ohio (Loew's) (1,200; 81-25-20)—"Aida" (IFE). Trim \$7,000. Last week, "Law Vs. Billy Kid" (Col) and "Masterson Kansas" (Col), \$7,200.

Palace (RKO) (3,287; 60-90)—"Destiny" (U) and "Jamboree" (U). NSG \$8,500. Last week, "Leagues Under Sea" (BV) (4th wk), \$9,000.

State (Loew's) (3,500; 60-90)—"Green Fire" (M-G). Oke \$14,000. Last week, "Vera Cruz" (UA) (3d wk), \$10,300.

Stillman (Loew's) (2,700; 60-90)—"Vera Cruz" (UA) (m.o.). Sturdy \$7,000. Last week, "Deep in Heart" (M-G) (4th wk), \$6,000.

'Carmen' Hotsy \$14,000, Port.; 'Pagan' Fat 9G, 2d

Portland, Ore., Jan. 25.

"Carmen Jones" is the smash newcomer here this week although "Black Knight" looms good at Orpheum. Next best showing to "Carmen" is "Sign of Pagan," great in second stanza at the Liberty. "Destiny" is just okay at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 81-125)—"Green Fire" (M-G) and "This Is Your Army" (Indie) (2d wk). Mild \$7,000 or close. Last week, \$11,200.

Fox (Evergreen) (1,536; 81-125)—"Carmen Jones" (20th) and "Racing Blood" (20th). Torrid \$14,000 or over. Last week, "Show Business" (20th) (4th wk-6 days), \$6,900.

Guild (Indie) (400; 81)—"The Detective" (Col) (2d wk). Steady \$3,500. Last week, \$3,900.

Liberty (Hamrick) (1,875; 81-125)—"Sign of Pagan" (U) and "Naked Abibi" (U) (2d wk). Tall \$9,000 or near. Last week, \$14,800.

Orpheum (Evergreen) (1,600; 65-90)—"Black Knight" (Col) and "Jungle Man Eaters" (Col). Good \$7,500. Last week, "Leagues Under Sea" (BV) (4th wk-4 days), \$6,600.

Paramount (Par-Par) (3,400; 75-81)—"Destiny" (U) and "Race For Life" (Lip). Okay \$6,500. Last week, "Reap Wild Wind" (Par) (reissue) and "The Fake" (Indie), \$6,200.

'Heart' Fancy \$7,500, Omaha; 'Circus' 6 1/2 G

Omaha, Jan. 25.

Holdovers are the rule this week, with long new entry, "Deep in My Heart," best of a spotty lineup. It's fine at the Omaha. Final stanzas of "20,000 Leagues Under Sea" at State and "3-Ring Circus" at Orpheum will be abbreviated affairs. However, "Sea" still is nifty in final 9 days of fourth week.

Estimates for This Week

Brandels (RKO) (1,100; 50-75)—"Phffft" (Col) and "Race for Life" (Lip) (2d wk). Medium \$3,700. Last week, \$5,400.

Omaha (Tristates) (2,000; 65-85)—"Deep in My Heart" (M-G). Fine \$7,500. Last week, "Show Business" (20th) (3d wk), \$5,000 at 75c-1 scale.

Orpheum (Tristates) 2,890; 70-90)—"3-Ring Circus" (Par) (2d wk-4 days). Fair \$6,500. Last week, \$14,000. "Vera Cruz" (UA) opens next.

State (Goldberg) (875; 75-81)—"20,000 Leagues Under Sea" (BV) (5th wk-2 days). Nifty \$2,500. Last week, \$4,500. "Carmen Jones" (20th) bows Jan. 27.

Wolfe Cohen Overseas

Wolfe Cohen, president of Warner International, leaves this week for a tour of the company's European offices.

He's scheduled to visit England, France, Italy, and Germany with probable visits to the company's other European branches.

Show Biz Down Memoir Lane

Continued from page 1

rights tossed in, magazine and newspaper serializations, reprints and personal appearances via radio and tv panels—the royalties are significant and worth the extra effort. No matter if a ghost writer (a good one) does sit in on the actual writing chores and gets a cut?

Ethel Waters Taliulah Bankhead and Mary Garden—to name a choice few—have set the pace in style. The healthy sales and ratings of their bios is evidence that it pays to be forthright and punchy. It's a foregone conclusion now that any star contemplating putting his/her life between covers has to make a firm decision right at start. Tell all—or close to it! To get in that best-seller listing the public wants the undiluted facts—no whitewashing!

Lillian Roth's "I'll Cry Tomorrow" is the latest to follow this formula to good results.

Years ago George Arliss, Otis Skinner, Katharine Cornell, Lillian Gish (also Mrs. Thomas Wiffen) broke print but rereading them today is a unique experience. Follow "les gals": Ethel, Taliulah and Mary to win a real niche in the literary world. Their conversational zip has been captured in print and reflects their individual personalities. This is the new style to copy.

Several other books of the past, however, really sold and command attention, namely: "Good Night, Sweet Prince" (John Barrymore), Gene Fowler; "My Life," Isadora Duncan; "Nijinsky," Romola Nijinsky; "Seven Lively Arts," Gilbert Seldes; "Present Indicative," Noel Coward; "Theatre Street," Thamar Karsavina, but their popularity is looked on as a rarity in the publishing field.

Broadway Classics

A check of libraries and bookstores over the country reveals the following books as emerging as Broadway classics in their field: "His Eye Is On the Sparrow," Ethel Waters; "Taliulah, Taliulah Bankhead"; "Mary Garden's Story," Mary Garden; "Some of These Days," Sophie Tucker; "With a Feather on My Nose," Billie Burke; "Dance to the Piper," Agnes DeMille; "The Story of the Metropolitan Opera," Irving Kolodin; "The Magic Curtain," Lawrence Langner, and "Show Biz," Abel Green-Joe Laurie, Jr.

The following publications have recently been added to this special shelf: "Call Me Lucky," Bing Crosby; "Bring on the Girls," P. G. Wodehouse-Guy Bolton; "The Public Is Never Wrong," Adolph Zukor; "The Oliviers," Felix Barker; "Some Enchanted Evenings," Deems Taylor, and "Vaudeville: From Honky Tonk to the Palace," Joe Laurie Jr. and Abel Green.

Also Noel Coward's "Future Definite," Hy Gardner's "Champagne for Breakfast," Ben Gross' "I Looked and I Listened," "103 Lyrics of Cole Porter," Elsa Maxwell's "R.S.V.P.," "Life with Groucho," Bob Hope's "Have Tux Will Travel," Mack Sennett's "King of Comedy," King Vidor's "A Tree Is a Tree," Louis Armstrong's "Satchmo" and "George Pierce Baker and the American Theatre."

Disappointing have been "Fabulous Fanny" (Fanny Brice), Norman Katkov; "The Jerome Kern Story," David Ewen; "A Star Danced," Gertrude Lawrence; "You're Only Human Once," Grace Moore; "W. C. Fields. His Fortune & Follies," Robert L. Taylor; "We Barrymores," Lionel Barrymore, and "Impresario," S. Hurok.

"Out Without My Rubbers," the memoirs of John Murray Anderson is another bio which promised much but turned out luke-warm. Two imported bios, "Cecile Sorel" and "Mistinguette" are strictly on the ooh-la-la side.

Just fair ratings (reader's demand) are: "With a Quiet Heart," Eva Le Gallienne; "Schnozzola" (Jimmie Durante), Gene Fowler; "From Under My Hat," Hedda Hopper; "Here's a How-de-Do," Martyn Green; "The Marx Brothers," Kyle Crichton, and "Douglas Fairbanks, the Fourth Musketeer," Letitia Fairbanks, Arthur Mayer's "Merely Coisossal" was well-written but somewhat limited because of the trade angle.

Coming up are books by Ethel

Barrymore and Mary Pickford, two names which stand for Broadway and Hollywood, respectively. Both of these books should provide rich reading if given the forthright treatment. Cecil B. DeMille is also slated for a book next spring, which sounds promising.

Nickleodeon Shrine

Continued from page 2

arts), "Nickelodeon Day" was climaxed with a dinner at the Bellevue-Stratford Hotel honoring four pioneers of the industry—Al Boyd, William C. Hunt, Ben Amsterdam and Abe Sablosky.

More than 1,000 guests attended the dinner sponsored by Motion Picture Associates, and the turnout was a feat in itself considering that the affair was in competition with the inauguration in Harrisburg of Pennsylvania's third Democrat governor since the Civil War.

Declaring that the Academy Awards honor only one phase of pictures, Goldman told the diners: "The Nickelodeon can be a place where a pilgrimage should be made each year to pay tribute to the men and women who have made the greatest contribution to the industry. This can become a Hall of Fame for every segment of our industry—production, distribution and exhibition." Goldman asked the Motion Picture Associates not to let the plan die a-borning.

Consensus here about the dignified Franklin Institute's enshrining the Nickelodeon was best expressed by Charles Laughton at the luncheon in the Institute's great hall. Looking up at the mammoth statue of Benjamin Franklin, Laughton apostrophized: "Mr. Franklin, on behalf of the industry I represent, I want to thank you that your great and solid institute has finally made us respectable."

Institute reciprocated by honoring Laughton with a gold medal struck for the occasion. He also put his footprints and handprints in concrete outside the Nickelodeon.

Influx of film visitors for the day-long ceremonies included Esther Williams, Ben Gage, John Ericson, Elsa Lanchester, Al Schwalberg and Carmel Myers, Rouben Mamoulian, Rita Gam, Judy Holiday, Paul Gregory, William Perlberg, George Sidney, Joan Bennett, George Jessel, Deborah Kerr, George Murphy, Eva LeGallienne and Robert Montgomery.

Also on the dais were Jack Beresin, Max Youngstein, Al Lichtman, Arthur B. Krim, Robert S. Benjamin, Samuel Rosen, Si Fabian, Nathaniel Levy, Elmer Rhoden, Abe Montague, William Heine-mann, Frank Ricketson, Morey Goldstein, Richard Walsh, William Gehring and Jerry Pickman.

Only one mishap marred the proceedings. George Jessel, toastmaster at the dinner, was unaware that he was "on the air" and went into his characteristic flow of salty jokes. The switchboard at WIP, Mutual net outlet which carried the program, was lighted with telephone protests, but the comedian was not cut off.

India Censor

Continued from page 4

sor board, to represent it in India. Censorship is known to be one of his most immediate concerns.

India is one of the overseas markets in which Hollywood is lagging badly and which is being eyed as an area where expansion is both desirable and possible despite very considerable difficulties of which censorship is only one. The American companies are at present cornering only a fraction of the market, concentrating in the main on the key cities.

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

"THE BRIDGES AT TOKO-RI"

in color by TECHNICOLOR starring

WILLIAM HOLDEN • GRACE KELLY

FREDRIC MARCH • MICKY ROONEY

A Paramount Picture and SPECTACULAR STAGE PRESENTATION

We are pleased to announce that

MR. JESSE BLOCK

has become a Registered Representative
in our Branch Office at

501 SEVENTH AVENUE, NEW YORK 18, N. Y.

(between 37th & 38th Streets) Telephone: LOngacre 5-6262

IRA HAUPT & Co.

Members: New York Stock Exchange,

American Stock Exchange and other principal exchanges

Main Office: 111 Broadway, New York 6, N. Y.

CHRYSLER'S COSTLY TUNED DOWN

Coming Events: Cancellations

Some wholesale tv program axings appear to be on tap, come option time, which explains why the major networks, particularly NBC and CBS, are rushing new shows into production. The webs aren't concealing the fact that there's trouble looming ahead, mainly in regard to half-hour shows, and have no desire to be caught short in case of program loppings.

Among the more imminent casualties, the General Electric-sponsored Ray Milland show Thursday nights on CBS-TV looks headed for the ash heap in March. The network admits there are other "weak spots" that're gonna need some attention before the season's out. Tuesday at 8—currently occupied by the sustaining "Life With Father"—is trouble time. The Tuesday 8:30 "Halls of Ivy" has failed to create the anticipated enthusiasm. "Danger" may go before the season's out. The Thursday night hour "Climax" isn't making Westinghouse too happy (see separate story). Saturday 10 to 11 is cause for anxiety—"Professional Father" (though still new) and "Willy" taking a severe drubbing. It's doubtful both will survive beyond the '54-'55 semester. The notice has already been posted on the Sunday night "Father Knows Best."

It's reported the Ray Bolger show on ABC-TV, sponsored by Lehn & NBC, is already in trouble. There are plenty of client jitters on NBC. The Wednesday night Joan Davis show (also General Electric-sponsored), which has taken a beating since the advent of the competing "Disneyland," is figured an early casualty. The Sunday 8 to 9 Coigate "Comedy Hour" slot appears headed for drastic alteration after this season, and they say it's anybody's guess what happens to (1) Red Buttons; (2) Imogene Coca; (3) Mickey Rooney Show; (4) the new Saturday 8:30 "This Is Hollywood." Even Milton Berle needs a sponsor.

EK's 'Norby' a \$3,000,000 Poser

EK's Longrange Purchase Even Before Shooting Cues Some Eyebrow Raising

With upward of \$3,000,000 invested in its full-season commitment on the "Norby" tv color film series, Eastman Kodak wouldn't be averse to getting off its current fringe time hook on NBC-TV. Show is slotted Wednesdays at 7, which, despite a fair station acceptance, isn't exactly in line with the show's major cost in terms of audience pull. Fact, too, that the David Wayne-starred series has met with something less than wild enthusiasm on the part of the critical fraternity doesn't exactly enhance its chances.

Eastman Kodak has reportedly made some overtures to CBS-TV with an eye toward getting more favorable time, but the Columbia web's SRO status precludes such a possibility, at least for the present.

Fact that Eastman Kodak committed itself to such a longrange deal on "Norby," involving such a large sum, even before any of the films were shot, has been one of the eyebrow raisers around the trade.

Guy Lombardo Plays A Live & Film Parlay In Unique Operation

Guy Lombardo has grabbed himself a live-and-film parlay in New York that has all the earmarks of a unique operation. Lombardo has long since been entrenched in the live 7 p.m., Friday slot over WRCA-TV for Lincoln-Mercury. Now the NBC o&o starts him off in a Thursday berth at the same time this week (27) in his MCA-distributed syndicated telepix series shot under his own corporate auspices. Thus the bandleader and his troupe will be exposed "two-fifths cross-the-board" in a coupling that may find him plugging his Friday stanza on his Thursday outing. That may be one way of placating the Friday sponsor since, to go by the records, vixenizers with a personality front are usually slotted after a live show has run its course. The Lombardo celluloider, incidentally, has caught the backing of the A&P grocery chain in the N. Y. market.

AUTO'S \$7,000,000 'BACKWARD LOOK'

By GEORGE ROSEN

What was designed as a \$7,000,000 tv tuneup job for Chrysler has turned into one of the season's major tune-downs. If the Chrysler "Forward Look" after four months, appears to be parlaying itself into one of tv's more conspicuous backward looks, it's because there's a lot of unhappiness attending the trials and tribulations (not to mention the ratings) on the auto-sponsored full hour "Climax" series Thursday nights on CBS-TV (8:30 to 9:30) and the "Shower of Stars" tinted "baby spec," which preempts "Climax" every fourth week.

Things haven't turned out the way they were originally blueprinted. CBS, which accomplished a super-feat in salesmanship in talking Chrysler out of bankrolling the NBC-TV Monday night "Producers Showcase" just when a deal for the latter looked set, is worried because something like \$7,000,000 in annual program-time billings are at stake. No less concerned is the agency, McCann-Erickson, for it's conceivable that the "Climax" "Shower of Stars" buy eventually could cost them the account. (McCann also handles the Chrysler institutional advertising and all told about \$10,000,000 in billings is reportedly involved.)

But the real concern lies with Chrysler itself. There's a lot hanging in the balance for Chrysler, for this is the one division of the over-all Chrysler company in need of prestige and public acceptance. The real chips are riding on tv. This was to be the big show to restore the public's confidence in Chrysler.

But the hour Coast-originating "Climax" show has, at best, been an in-and-out affair which generally has failed to create much excitement. The ratings have been disappointing, the competing NBC-TV segments, particularly "Dragnet," still master of the situation. And it's ironic that the major notoriety stemming from the one-month "Shower of Stars" big-big shows was the Mario Lanza fiasco. Chrysler would prefer bypassing that kind of publicity.

To boot, the "Climax" "Shower of Stars" sponsorship represents about twice the amount of coin (considering the full-hour every week exposure) Chrysler would

(Continued on page 34)

Gobel as Bait to Gobble Up Those Gleason Ratings? NBC's Got a Plot

ARMY'S BILLINGS ARE UP FOR GRABS

Washington, Jan. 25.

National advertising contract for the Army Recruiting Service, for the year commencing July 1, 1955, is being thrown open to competition. The contract will be let by July 1. Dancer-Fitzgerald-Sample has held the contract since Oct., 1952.

Department of the Army said it was limiting the competition to national agencies with domestic billings of at least \$5,000,000. Contract involves radio and television time as well as space in publications.

With Jackie Gleason shaving his show down to a half-hour (8:30 to 9) next season for his filmed version of "Honeymooners" under Buick sponsorship, thus leaving the 8 to 8:30 lead-in vulnerable to competition, NBC-TV is reportedly hatching one of the major "plots" on the upcoming tv agenda in a bid to wrest Saturday night supremacy from CBS.

This would entail shifting George Gobel from his present Saturday night at 10 slot into the 8 o'clock period. Since he's just about the hottest NBC commodity around at the moment, it's figured that Gobel's the guy to do it to Gleason, if anybody can.

Present Saturday at 8 (tenant is the Mickey Rooney vidfilm series, but this has had some rough going against the Gleason 8 to 9 present-season competition, and looms as a season's end casualty).

Moving Gobel down to 8, of course, isn't the whole answer (though NBC reckons that if it can grab off the big audience 8 to 8:30 in competition with the Dorsey Show, it won't have too much trouble holding on to it when Gleason comes on at 8:30). Along with Gobel it'll be necessary to put in a stronger show opposite Gleason. The present 8:30 to 9 occupant, "This Is Hollywood," isn't the answer by a long shot, thus the strategy would entail finding a big-league entry capable of capitalizing on the Gobel audience inheritance.

It's all reportedly in the hush-hush blueprint stage but if it comes off, NBC could find itself with the "slotting coup" of the year, since Buick bought Gleason at \$11,000,000 on the premise that he's gonna stay on top for a few years at least.

Burbank Tint Bow March 27 as NBC 'Spec by Miner'

NBC-TV is planning one of the season's major hooplas to dedicate its Burbank color studios on the Coast. The event takes place Sunday night, March 27, with the regularly scheduled Max Liebman 7:30 to 9 spectacular being preempted to make way for the occasion.

Hazel Bishop and Sunbeam, regular sponsors of the Sunday one-month spec series, will underwrite the Burbank show. Negotiations are under way for Tony Miner to produce the hour and a half show, which will be in the nature of a cavalcade of show business with accent, of course, on NBC's major personalities. Formalities will present a panoramic throwback to various eras in entertainment, with Milton Berle, for example, reverting back to the "early Uncle Miltie," etc. RCA-NBC board chairman David Sarnoff will appear on the show for a capsule looksee into future horizons of color video. Goodman Ace may script.

Originally the dedicatory ceremonies were planned for the night of Feb. 12, when the Oldsmobile-sponsored Saturday night color spec moves to the Coast for a pick-up of the Academy Awards nominations from the Burbank studios.

Benny's TV Show To Go Weekly?

There's a strong possibility that Jack Benny, now alternating with Ann Sothern's "Private Secretary" for American Tobacco in the Sunday night 7:30 slot on CBS-TV, may go weekly next season under the same Lucky Strike sponsorship auspices. Apparently it's just a question whether Benny wants to put in that many additional hours of work.

The Benny ascendancy into the Nielsen Top 10 payoff (after a somewhat faltering start in the medium) has been one of the more interesting facets of the video season, with the comic consistently outpunching the "Mr. Peepers" competition on NBC-TV. He would, of course, inherit the same time period, which would probably mean the demise of "Private Secretary."

HUROK CONSULTANT ON NBC-TV SPECS

Sol Hurrok has negotiated a deal with NBC-TV whereby he now becomes a consultant for the network in lining up talent for the web's spectaculars chiefly the Monday night one-month "Producers Showcase."

Hurrok left yesterday (Tues.) for a four-week swing of European capitals in a quest for top performers on the Continent. Pacting of Hurrok is designed to give "Showcase" more of an international flavor. However, his consultancy won't be limited to importations; talent out of the Hurrok domestic stable will also be used.

Ashley's Wynn Series

Ted Ashley Associates is preparing a new tv package starring Keenan Wynn, created by Don Quinn. It'll be done on film on the Coast, with a pilot to roll within the next couple of weeks.

Bill Manhoff has been pacted to produce and write the series, with Quinn supervising the scripting.

Top 10 in Radio A Big TV Echo

For whatever it's worth, all the shows in the latest Nielsen Top 10 in radio (based on homes reached) have their counterparts in tv as well. The Nielsen ratings, for the two weeks ending Dec. 11, are significant also from the standpoint that one of the oldest shows on the AM network spectrum—namely, Amos 'n' Andy—enjoys topdog status.

Here's the lineup:

	Homes (000)
Amos 'n' Andy.....	3,543
Jack Benny.....	3,452
Dragnet.....	3,125
Lux Radio Theatre.....	3,079
People Are Funny (Mars)...	3,032
Our Miss Brooks.....	
(Amer. Home).....	2,799
Our Miss Brooks (Toni)....	2,705
Groucho Marx.....	2,612
People Are Funny (Toni)....	2,472
Hallmark Hall of Fame.....	2,379

De la Ossa's New Post

Ernest de la Ossa, whose berth as manager of WRCA (AM & TV) has been scrapped, becomes manager of business development for the NBC owned & operated stations in New York.

He'll concentrate on building up retail billings, with particular attention to major department stores.

Onward & Eggward With CBS-TV

A member of CBS-TV's press info had himself a wild goose—excuse it—wild duck chase over the weekend (22-23) to square newspaper stories planted in re the Sunday "Adventure." Booked as guest was Dr. Konrad Z. Lorenz, authority on animal behavior repping the U. of Muenster in Germany. Dr. Lorenz, notes press-agent Beryl Reubens, talks to ducks and geese and they listen. There was to be a film of the Doc's amazing experiments, plus a live remote from the Bronx Zoo's farm. This eventuated into a real live drama of the wanna-buy-a-duck-but-don't-know-where genre because producer Robert Northshield failed to come up with the required duck eggs.

Dr. Lorenz gives the "evil eye" to ducks via such abracadabra known, apparently, only to him. He imprints in the minds of the little quackers that he is their mother. To do this, he must be the first living thing they see when they hatch and he must work with them during their first day of life.

Northshield had to turn up 50 duck eggs to hatch on Saturday. A fast check by CBS pros disclosed that he could have 50,000 of such eggs for Friday hatching (traditional birth day of the squat fellows), but nary a one for Saturday (apparently they work a five-day week). Meantime, the webfoot—excuse it—the network had set up a Page 1

story and pic layout with animal editor John O'Reilly of the N. Y. Herald Tribune. Desperate, Northshield called Reubens, who lives in Babylon, L. I., just on the edge of the duck-raising industry, and he went to work. A duck farmer in East Moriches grudgingly admitted that sometimes a few ducks were "slow hatches," and he agreed to canvass his competitors. One outfit, the Vigliotta Duck Farm, agreed to fill the order that night but would make no certification that the ducklings wouldn't hatch en route or be dead on arrival. CBS set up a lattender pony express relay system.

Props dispatched a station wagon to Reubens' home in Babylon, and he was ordered to proceed under full steam to East Moriches and not come back without 50 ducks still in the shell but due to hatch soon. Reubens and his wife embarked on their great "Adventure." Vigliotta, meanwhile, had searched through all his incubators and had set aside the 50 eggs, each of which had the shell already penetrated by the little duckling but still unhatched. When Reubens got there, Vigliotta said, "Here they are. Where's your portable incubator?"

Speed, Man, Speed
Dumfounded, Reubens pointed to his wife, Jacki. Greatly irritated at this amazing lack of knowledge of the essential facts of duck life, Vigliotta proceeded to fashion an incubator out of cardboard box,

some paper, a car blanket and Mrs. Reubens. He wrapped the box of eggs in the blanket and carefully set them in Mrs. Reubens' lap right over the car heater and instructed Reubens, "Now, you go like the devil. Maybe the ducks will still be alive when they get to the zoo."

The Reubens established a new speed record for Sunrise Highway, tortured all the way by hearing faint chirping sounds which seemed to be getting fainter all the time. At their home they found the CBS station wagon, driven by Mike Bleam of the props department, with motor racing and heater going. The ducks were transferred, wrapped in a new blanket and the mad race against death continued to the Bronx Zoo where the "Farm in the Zoo" incubators were being kept open and warm.

When the ducks were transferred to the station wagon, two had already hatched. By the time they got to the zoo, eight more had emerged. The other 40, however, did just what was expected. They took their time, hatched during the early hours Saturday and when Dr. Lorenz got to them Saturday morning, he pronounced them "just fine." The show was a success and so was the publicity story on Page 1 of the Tribune.

Jacki Reubens, convinced she is now the only qualified duck-sitter around, announces that she is available for similar services at the standard rate.

Plotkin Report Calls for Sweeping Change in FCC Network Regulations Designed to Give UHF Better Break

Washington, Jan. 25.

Drastic changes in FCC network regulations in the interest of giving ultra-high frequency tv stations greater opportunity to compete with VHF stations in the program field are recommended in a report submitted to Chairman Warren Magnuson (D-Wash.) of the Senate Interstate Commerce Committee.

The report is the result of the network investigation instituted by former chairman John W. Bricker (R-O.). It was submitted by Harry Plotkin, Washington attorney, who became majority counsel for the inquiry when the Democrats assumed control of Congress. A minority report is to be filed by former FCC Comm. Robert Jones, who had been named majority counsel when the study, which was expected to provide the basis for hearings, was started late last summer.

Magnuson plans to make public Plotkin's report, along with that of Jones shortly after Jan. 31 when work on the inquiry is formally concluded. However, some of the contents have become known.

Network changes recommended in the report, it is understood, would be accomplished through the following processes:

1. Splitting of affiliations by the networks among both VHF and UHF stations in various markets. Alternative plans to provide equality in programming were proposed during the Potter subcommittee hearings on UHF by Dr. Allen B. DuMont.

2. Abolition of provisions in chain regulations which enable networks to option so much time of the affiliates' broadcast schedules.

3. Elimination of networks from the national spot sales representation field.

The report also calls on the FCC to review AT&T rates and policies respecting intercity network facilities for tv stations and requests the Justice Dept. to look into the network situation in connection with its antitrust activities.

A considerable portion of the report, it is understood, is devoted to blasting the FCC for failure to take positive steps to minimize the disparity between UHF and VHF stations. Specifically, it takes the agency to task for its coldness to proposals for "deintermixture" of allocations in particular areas to eliminate VHF-UHF competition. CBS proxy Frank Stanton had recommended that a study of the possibilities of deintermixture nationally be conducted by FCC.

In addition, the report suggests that through adoption of policies which enabled VHF stations to increase their power and coverage the FCC contributed to competitive difficulties experienced by UHF stations.

Storer to NBC: 'Nothing Doing'

George Storer has let it be known that he has no desire to unload his Portland, Ore., UHF station—KPTV—to NBC, which is shopping around for its second UHF acquisition under the new "five plus two" FCC rules on ownership. "We are and will continue to be," says Storer, "most happy operators of KPTV as a basic NBC affiliate."

There were reports last week that NBC and Storer had initiated talks toward negotiating a transfer in ownership, but Storer says the report "has been greatly exaggerated."

Just where NBC will go for its second UHF o&o station is still a moot point, with San Francisco still reported very much in the running. NBC's initial UHF foray has been into New Britain, Conn. (to encompass Hartford-New Haven coverage). CBS picked Milwaukee as its first UHF site; is undecided on the second.

Radio Entries Off

Columbus, Jan. 25.

Number of television entries for the Ohio State awards has nearly doubled this year, while radio entries have fallen off 20%, according to an early tabulation of submittals to Ohio State's forthcoming American Exhibition of Educational Radio and Television Programs.

This is only the fourth year the Exhibition has been open to tv shows. Preliminary count shows 165 television entries as against 86 last year. Radio went down from 373 entries in 1954 to 310 this year.

National City Bank \$2,000,000 Splurge On Late Nite News

Late night news is worth a time-and-talent splurge of \$2,000,000 to the National City Bank in New York. That's the outlay earmarked by the bigwig financial institution for its underwriting during the next three years of WRCA-TV's "11th Hour News" with John K. McCaffrey in the pivot spot. The bank was the first and only sponsor of the 10-minute segment which maintains a powerhouse segue in Tex Antoline's weather capsule and Steve Allen's 11:15-berthed local quarter-hour that converts to a 90-minute network ride as the "Tonight" show heads. National City latched on three years ago when the McCaffrey news recap was only a few weeks old as a sustainer, and has stayed with it since.

As a sidelight to the station's wrapup of the longterm deal, the strategic 11 p.m. spot would be worth considerably more in coin under a participating or rotating sponsorship setup. But WRCA-TV figures the "dignity" of the bank-roller, plus the fact that only one backer and agency (BBD&O) need be serviced offsets the financial gain on a multiple-advertiser basis. The permanent 11 o'clock berth is in contrast to the station's chief competition, WCBS-TV, which came in with "Chronoscope" at that hour on Monday-Wednesday-Friday, with the news period ("News of the Night") at 11:15 on those days (otherwise at 11).

When Is a Network

O&O Station an Indie?

WTWG's 'Enigma' Status

In light of recent developments, it's becoming obvious to industryites that WTTG, Washington, D. C., is operating more deliberately like an indie than a network owned and operated station. However, considering that the DuMont web is offering the station no more than eight sponsored segments, feeling is strong that the best way for station topper Les Arries Jr. to justify continued existence of WTTG is to adopt just such a strong indie tv policy.

Recently, when WTTG bought the 30 Bank of America feature films from General Teleradio for use in the capital, Arries decided to remove the DuMont-fed Geritol "The Stranger" from its regular Friday night slot in order to fit in a multiple exposure sked on the costly pix. Putting a network casting behind a local slotting in importance, plus the more recent loss of two or three other important (but non-o&o) video stations to the show, was said to be instrumental in the Geritol defection.

Generally it's felt that Arries had powwowed with his superiors at the web before making the unique decision to take the Geritol show out of the Friday spot it held since summer. As justification for making this a "first" (in permitting

(Continued on page 34)

Ziv's AM Push

Frederic W. Ziv Co., the transcription end of the multiple radio-telex outfit, isn't rulling out AM this year by a long shot. Firm has set up a budget of \$250,000 for advertising, promotion and sales development of its new properties for the year, first of which is the five-a-week "Eddie Cantor Show." Ziv maintains it's the highest budget ever set for a transcription sales campaign.

Twin Cities TV \$3,000,000 Sale Ends 'Confusion'

Minneapolis, Jan. 25.

Subject to FCC approval Consolidated Television and Radio Broadcasters, Indianapolis, has bought Twin Cities television stations WTCN-TV and WMIN-TV sharing channel 11 and radio station WTCN.

Combined purchase price was "about \$3,000,000 and other considerations" says Harry M. Bitner Jr., president of the firm that operates WFBM-TV and WFBM, Indianapolis, radio and television stations in Grand Rapids, and radio stations in Flint and Evansville. Bitner explained Minneapolis stations were sold because of "confusion arising from sharing of channel created situation lending itself to a deal."

Purchased stations are ABC affiliates and Bitner says he doesn't plan any sweeping programing changes.

Station officials state WTCN-TV and WMIN-TV will be merged into a single station by March 1 if FCC approves.

WTCN-TV and WTCN are owned principally by the Butlers, father and son, construction firm operators, St. Paul.

4th Video Station For Philly in \$3,712,000 Purchase of WDEL-TV

Philadelphia, Jan. 25.

Philadelphia is skedded to get a fourth television station with the purchase of WDEL-TV in Wilmington, Del., by WIBG, local AM outlet.

Paul F. Harron, president of WIBG, announced the sale price as \$3,712,000. Wilmington tv station, which now operates under 2,500 watts, will begin maximum power transmission next month at 316,000 watts. It will also be equipped for compatible color transmission.

Rise in wage will bring increase in present limited coverage of WDEL-TV. Under new setup station operating over channel 12 will blanket Philadelphia and cover an area extending as far north as Pottstown, Pa., and include all of Delaware, South Jersey and parts of Maryland.

WDEL-TV is an affiliate of NBC, but it will have to drop this affiliation when it conflicts with the Westinghouse-owned WPTZ, Philadelphia, and will operate as an indie under the new ownership.

Previous owners were J. Hale Steinman and John F. Steinman, of Lancaster, Pa., who operate a chain of broadcasting stations. They will still continue to run WDEL radio under the management of the Delmarva Broadcasting Co., Wilmington.

Les Paul, Mary Ford's Midwest MBS Sponsor

Chicago, Jan. 25.

After a two-year layoff from network radio, the Burton-Dixie mattress firm is checking back in with a twice-weekly Les Paul and Mary Ford airtel starting on Mutual Feb. 16.

Duo will be slotted Wednesdays and Fridays in the 6:45-55 (CST) dinnerhour slot on a midwest hook-up of 250 stations.

Burton-Dixie previously sponsored commentator Paul Harvey on ABC radio but dropped the show in 1953 to expand into tv. Robert B. Wesley, proxy of the firm's ad agency, says now that he's pretty much convinced radio is still a better buy on the cost-per-thousand yardstick.

Hot Rod

Joining the teleplaywriting elite—with a fabled kind of entry—is Rod Serling. Helping to bring him well into the limelight as one of the real hot play fashioners extant is a curious but nonetheless reasonable fact: Kraft's "Television Theatre" has become such a fixture on Wednesday night as to give it a virtual "take for granted" status. Thus, many a constant viewer finds himself passing up a given exposure of the "nine-to-tenner" on NBC-TV. It's apparent that Serling's Jan. 12 opus, "Patterns," will lure an avalanche of new dialers (new to the show and new to the play) when it is given a reprise on Feb. 9—exactly four weeks after the premiere in a precedent-shattering scheduling as far as a live show is concerned (and, for that matter, with "first time" adornments for repeats from the shelf of a teleplay series in so short a gap). It is one of the few instances in which the much-worked-over idiom, "by popular demand," actually applies with significance.

The "sleeper" script got noised around by word-of-mouth, but it took some fast stepping by the fourth estate (N.Y. Times, Time mag and others) to turn the grapevine kudos into a "get the public steamed up" fervor. Since "Patterns" is about big business and the ruthlessness practiced by the head of one plant, Kraft's agency, J. Walter Thompson, even found itself in the position of getting a pitch from a national sales executive club for the rights to the play to be used as the basis for meetings, clinics, conferences, etc. All such bright ideas are being nixed since one of the major studios is dicker for the film rights and Jed Harris is bidding for a Broadway version which he'd like to stage. (The main character, played by Everett Sloane, who'll be in the repeat along with Ed Begley, Richard Kiley, Joanna Roos, et al., is a kind of prototype of Ben Hecht's "bad egg" hero in his novel, "A Jew in Love," which at its publication in 1931 was rumored to have been inspired by Harris himself.)

What happens on Feb. 9 is this: Kraft will up the ad budget for newspapers to 24-sheet the reprise of "Patterns." Supporting the ads will be excerpts from the reviews, in another precedent "pattern," and Fielder Cook will be back in there to bring in the play. The settings will have to be rebuilt since only the skeleton is retained.

NBC Deal Puts TelePrompter Over The \$1,000,000 TV Billings Mark

Peddle Daytime Disney

ABC-TV has begun selling Walt Disney's upcoming "Mickey Mouse Theatre," the cross-the-board hour-long kidshow slated for an October premiere. Web reportedly has the show about 60% sold already, although it's ordered a tight publicity lid clamped on all news about daytime television activities and the Disney segment in particular.

It's understood, however, that it's set a Feb. 12 deadline, by which time it expects to have a complete sellout on the show.

TV 'Peter Pan' A 300G 2-Hour Mon. Nite Spec

Everything's in the bag now for Mary Martin to star in two NBC-TV spectaculars this season, the first of which would be an uncut version of her current "Peter Pan" legit attraction. It will be done the night of March 7, going into the Monday night "Producers Showcase" time period. However, for this special occasion "Showcase" will be expanded from its present 90-minute (8 to 9:30) running time to a full two hours, starting at 7:30, making it a more attractive come-on for kids. This will necessitate preempting the Tony Martin and John Cameron Swayze 15-minute shows.

Show will be done from NBC's color studios in Brooklyn, involving transfer of all the intricate equipment from the Winter Garden Theatre, N. Y., where "Peter" is currently tenanted.

Major hurdle toward finalization of the deal was the amount of coin involved. As it stands now, bringing in the complete package will stand NBC somewhere in the neighborhood of \$300,000 (network was reluctant to go that high) but in return, it's understood, Miss Martin is agreeing to a second spec appearance and possibly a Christmas show for the next few years.

Adler, Camp Tapped

WRCA-plus-tv, the N. Y. flagships of NBC, has made a pair of assignments in new posts under Bill Berns, chief of news and special events. Bill Adler becomes special projects coordinator and Mary Camp is tapped for the same function on public affairs.

TelePrompter has firmed up a contract with NBC-TV for use of the big-type electronic speller-outer on all network shows. With NBC now in the bag (a similar deal was made with CBS-TV a year ago), the company's tv billings has shot past the \$1,000,000 yearly mark. This is independent of other facets of the operation where TelePrompter has virtually become standard equipment in convention halls, public speaking forums, at Governmental hearings, etc. In addition, most of the film companies now use them.

New NBC-TV longterm contract gives the network access to the service for all daytime and nighttime programming. The prompting device had already been in use on such shows as Milton Berle, Robert Montgomery Presents, "This Is Your Life," Red Buttons, Eddie Fisher Show and "Tonight."

Prior to the NBC pacting, as many as 100 network productions had been making use of the device, including all four tv webs.

Close to 100 tv stations around the country now have independent lend-lease deals for use of the TelePrompters on a local basis, ranging from such outlets as KXIB-TV in Valley City, N. D., and XGEO-TV in Enid, Okla., with their \$150-\$200 rate cards, to such major markets as New York, Los Angeles, Chicago and Philadelphia, with rate cards up to \$4,000 per hour. Canada, Cuba, Mexico and England use the device.

TelePrompter board chairman Irving Kahn says he's just put through an order for two carloads of paper. That's in contrast to the initial order a few years back of 5,000 sets of paper.

'Toyland' Spec Tops Nielsens

NBC-TV's spectaculars came into their own in a big way on the December Nielsen's, with the Max Liebman Christmas production of "Babes in Toyland" ruling the rating roost and copping the No. 1 laurels. The new Nielsens also projected "Lucy" ahead of Jackie Gleason, latter winding up in the No. 3 slot.

Here's how the Top 10 line up:

Babes in Toyland (NBC)	50.5
I Love Lucy (CBS)	50.1
Jackie Gleason (CBS)	48.1
Toast of the Town (CBS)	45.5
Dragnet (NBC)	44.1
Disneyland (ABC)	42.4
Milton Berle (NBC)	42.0
Groucho Marx (NBC)	41.1
Martha Raye (NBC)	40.4
Producers Showcase (NBC)	40.3

THE '55 ENIGMA—COLOR TV

'Localfelder's Oberama'

"Entertainment," the daily two-and-one-half-hour show slated for WABC-TV, N.Y., will be launching some "firsts" other than that involved in the unprecedented size and scope of the series. Included in these "firsts" are such items as a closed-circuit audition for out-of-town agencies, dry runs for the benefit of in-attendance Gotham agency people, and a no-tickets-needed angle on the audience at the Little Theatre.

With the preem slated for Feb. 28, WABC-TV veep Ted Oberfelder puts the show into rehearsal Feb. 1, and on Feb. 14 starts two weeks of on-camera, closed-circuit dry runs. First week is to iron out the kinks; then, during the week of Feb. 21, cast will do the regular daily show on Monday, Tuesday, Wednesday and Friday as an audition for invited agency guests. On Thursday, Feb. 24, the cast will do a special one-hour show at 4:15 p.m. which will be piped to agency people in Chicago and Detroit. Once the show gets underway, Oberfelder will employ the free-show idea, allowing people in the theatre for the telecast sans tickets or any other limitation.

Around the station they're calling the project "Localfelder's Oberama."

WABC-TV's 'Entertainment'

Biggest Show Yet — Network or Local — Slated Cross the Board at 30G Per Week

Biggest television show to hit the air on a regular basis—network or local—a two and one-half hour cross-the-board clambake under the title "Entertainment," is slated to preem on WABC-TV, the ABC-TV New York flagship, on Feb. 28. Program, which will have a permanent cast and production unit, will air Monday-thru-Friday from 12:30 to 3 p.m. and will cost the station some \$30,000 a week to produce.

LAYOUT is the sparkplug of a complete daytime revamp at the station, the first major move by v.p. Ted Oberfelder since he took over a couple of months ago. Entire daytime setup is being junked under Oberfelder's theory that the audience doesn't want service shows or interviews, but entertainment. Aged are such longtime faces as Morey Amsterdam, Maggi McNellis, Nancy Craig, Ern Westmore and Elizabeth Rae Lamont.

"Entertainment" will be a straight entertainment segment, with music, comedy, sketches, etc. Network is reopening the Little Theatre on 44th St., which has been dark since spring, to house the show. Permanent cast will consist of Tom Poston, comedian who bowed on Broadway this week in "Grand Prize"; Marion Colby, of the cast of "Pajama Game"; Bob Carroll, MGM Records vocalist; and a 12-piece band front-

(Continued on page 38)

NBC-TV's 500G

'THT' Fruit Cup

Del Monte, the fruit (etcetera) division of California Packing Co., is pitching in with a contract for \$500,000 for a penetrating stake in NBC-TV's "THT" shows consisting of the "Tonight""Home""Today" Big Threesome.

Fruity out of Frisco will launch its drive the middle of February with one participation on each show per week for a six-month period, via McCann-Erickson.

Full 90 Minutes Of

Lincoln for 'Omnibus'

The Abraham Lincoln film series, a five-partner on CBS-TV's "Omnibus" during its first season (1952-53), will be reprised on the show Feb. 6 as a pre-Birthday special consuming the entire 90 minutes. The Sunday skein, covering the Young Lincoln for the most part (as portrayed by Royal Dano), was originally commissioned by the TV-Radio Workshop of the Ford Foundation for the show and was helmed by Richard de Rochemont.

Boris D. Kaplan, the show's film supervisor, is editing the five chapters (some running about half an hour) to retain the full flavor such as the widely kudosed Funeral Train sequence.

RCA ALONE AS TINT CHAMPIONS

Color television, for all the ballyhoo celebrating its imminence, is on a dead-end street. The prognosticators—professional and amateur—who saw '55 as the "economically feasible" doorway to the tint era are now hiding behind their crystal balls, spectaculars and color specials notwithstanding. The mass-production experts and the prophets of black-and-white doom have quietly folded their soap-boxes and stolen away.

Plain fact of the matter is that there's only one company manufacturing color tubes in any appreciable amount, and more important, only two companies turning out sets in quantity. That outfit is RCA, which stands alone in the field with its 21-inch tube. Virtually every other manufacturer has quietly dropped color until the matter of a low-cost, big-screen set has been solved. RCA has the screen, but it hasn't beaten the cost yet. The only exception is Admiral which two weeks ago started shipments of 21-inch sets.

CBS-Hytron has slashed production of its 19-inch tube, what with Motorola, its principal customer, no longer turning out sets. CBS-Columbia itself has slowed color production to a walk, and the only remaining color manufacturer, Westinghouse, reportedly is planning to shut down its production line. Already out of the picture are Emerson and Motorola, the latter the major tint producer of 1954.

It's only 13 months since the FCC greenlighted compatible color amid considerable bullishness by the trade. But it's noteworthy that in those 13 months, the following major manufacturers never marketed a set: Philco, Crosley, DuMont, General Electric, Zenith and Sylvania. Actually, only five companies brought out colorsets: RCA, CBS-Columbia, Motorola, Westinghouse and Emerson. In March, RCA brought out its 15-inch tube, which was adopted by Westinghouse and Emerson. The latter soon afterward announced it would only rent its sets. In August, CBS-Hytron announced the development of a 19-inch. This was used by CBS-Columbia, Motorola and Westinghouse. Two weeks later, RCA announced it would have its 21-inch ready for production by year-end.

What About '55?

But by this time, the bottom had fallen out of the predictions. Some 20,000 sets had been turned out where over 100,000 were predicted.

Emerson gave up; so did Motorola, which failed to arouse consumer interest in its \$895 19-inch. CBS-Hytron and CBS-Columbia slashed production, and now Westinghouse is planning the same. What's in store for 1955? Even the most bullish proponents of mass-produced tint, RCA's Gen. David Sarnoff, said that the \$500 price fig-

(Continued on page 34)

Televising of President's News Conference Hailed as Milestone

By JACK LEVY

Washington, Jan. 25.

It's generally felt here that the televising of President Eisenhower's news conference last Wednesday (19) was a milestone for the video medium. The broadcasters liked it, the viewers liked it, and the Republicans liked it. The Democrats haven't yet said anything.

In crashing the sight barrier to what has been up to now the practically exclusive domain of the fourth estate, the President is credited with having done more to open up other hitherto sanctified proceedings to mike and camera than could be accomplished by a thousand petitions. The reaction in Congress was immediate. Rep. George Meader (R-Mich.) lost no time in introducing a resolution to break the ban reimposed by Speaker Sam Rayburn (D-Tex) on broadcasting of House committee hearings.

The President did "a fine thing" in having his news conference televised, Meader said, arguing for his resolution on the ground that the public has as much right to see what goes on in Congress as in the White House. Opening House committee hearings to radio and tv, he said, "will do more than any other single thing to bring the work of the Congress closer to the people."

Compete for Coverage?

Competition among the branches of government for putting its proceedings on the air as a result of the precedent created by the White House telecast was suggested by Meader. "Let us contemplate," he told the House, "what will happen if the activities of the executive branch of the Government and the Senate (where radio-tv coverage rests with committees) are widely publicized while news of House committee activities reaches the public only through newspapers, periodicals, and radio and tv commentators."

"If House committees are denied the very powerful media of communication of live or recorded broadcasting and telecasting, as newsreel moving pictures, the public will come to know less and less of the activities of the House and its committees as compared with the activities of the Senate and its

(Continued on page 38)

5-Minute Capsules

Ike News Pattern?

President Eisenhower's opening of his news conference to sound-on-film last week is expected by some tv trade observers to continue on a fairly regular basis. But half-hour slotting is considered out of the question. To find time on a "permanent" basis, networks would eventually be forced to provide the "can't even give it away" spots under which some public service programs reach the video air. One "calculated guess" made by NBC news director William R. McAndrews is that the White House will release the reporters-and-lens roundups in capsule celluloid form—meaning roughly five minutes—particularly since this would put the topmost highlights of Presidential disclosures in accent. In this way, the webs and indie stations could use the film on various news programs or spotted as specials elsewhere.

It's pointed out that while the tv industry has been clamoring for "equal access" to the conferences vis-a-vis the newspaper scribes, this has been based largely on constitutional or "freedom of tv" issues. No responsible network executive can "see" the setting up of equipment on a permanent basis in either house of Congress; there isn't that much happening consist-

(Continued on page 38)

AT&T Eyes NBC 'Wide World' For Its TV Baptismal

Sponsor interest by American Telephone & Telegraph has focused renewed attention on "Wide World," an ambitious telemeatary project on the agenda of NBC-TV for a couple of years. In fact, "WWW" at one time had a top priority around the web in the not so long ago days when prexy Pat Weaver was functioning successively as program chief and vice chairman of the board.

The film series is being worked up under the aegis of public affairs factotum Davidson Taylor. Special events chief Barry Wood, it's understood, has inherited the chore of consolidating the fat file of material amassed on the project so far, with a view toward resolving some of the production components in concert with Herb Swope, who was originally charged with bringing the show in and continues in that status. Stanza is being pitched for a Sunday afternoon showcasing of 90 or 60 minutes.

A film presentation of "WWW" is being worked up for AT&T, and if sold would give the latter a premiere status as a program bank-roller in tv.

Also pending at the web is a show running two to three hours which would dramatize the modus operandi of the Federal Government and would necessarily be concentrated on Washington.

'Stay on Your Own Street'

Refusal of Gen. David Sarnoff to have anything to do with this Sunday's (30) CBS-TV "Toast of the Town" salute to the radio industry (Sullivan wanted the RCA-NBC board chairman to take a bow from the audience along with major performers on NBC) accents the widening schism existing between the webs. Only the week before it was learned that the projected CBS-TV "Omnibus" 90-minute "examination" of tv's growth, which John Crosby has blueprinted for the Ford Foundation's Radio-TV Workshop, was also nixed in terms of any NBC participation.

One NBC spokesman put it this way: "Why should the General embarrass NBC clients by appearing on a CBS-TV show that'll be in direct competition with one of our specs." However, the move is also seen as retaliation for CBS' refusal to permit Ed Murrow to participate in the NBC-TV "Producers Showcase" salute to the Overseas Press Club. NBC had also sought Bing Crosby for the press tribute, but since Crosby is under contract to Columbia, the network also nixed his appearance.

Not only is Sarnoff bypassing any "Toast" participation but he's passed along the word that no performers under direct NBC contract are to make an appearance. Generally trade reaction is: "How silly and competitive can you get?"

On & Up With 'Father'

Although only put into the Tuesday at 8 p.m. slot as an interim showcase, "Life With Father," now riding as a sustainer, has nudged some CBS-TV finger-crossing over the Trendex returns. Show has not only moved up from a 7 to a 13.6 in a four-week span but has increased its share of audience 100%.

CBS figures that "Father" might be taking away some of the kid pull from Milton Berle.

Hult in Exit, Rice To GT in O'Neil's Exec Revamp

Long expected executive shuffle at General Teleradio has taken place. Three topmost executives have been shifted to entirely new spots and a fourth key man has left the organization completely. A study of the move reveals the tack GT topper Tom O'Neil's thinking has taken, with a new emphasis on his five o&o tv stations and seven radio outlets rather than on the network as a whole.

The latest and probably one of the more important of the four moves manipulated by O'Neil was to make Herb Rice an executive of GT, where he was before concerned strictly with the network. As Rice's replacement as Mutual program chief will be the current co-op programming veep, Bert Hauser.

In another move, Ade Hult has left Mutual as v.p. in charge of sales, with no announcement of future plans as yet. So far there has been no replacement for him in the top pitchman job, but it is reliably said that the web is dickering with several sales execs outside the firm.

The fourth action, and the one most probably matching the Rice maneuver in importance, is that Jack Poor, officially with GT since '52 and before that an indie lawyer representing the company, has been named a veepee and the Mutual administrative factotum. (He'll retain, however, his veepee stripes in parent GT.)

The combined moves—all taking place within the last few days—point toward heavy attention re-

(Continued on page 34)

Jim Hagerty on TV

Presidential press secretary Jim Hagerty will make a television appearance in his own right on Feb. 2, when he fills a guest panelist seat on the ABC-TV preem of "Who Said That?" Other guest panelist will be Wally Cox. Permanent members of the panel are Bob Considine and Pat Carroll, with John Daly as emcee.

Show goes into the Wednesday at 9:30 slot.

EXCITE



"NBC's programming of spectacles and general razzle dazzle," writes John Crosby in the New York Herald Tribune, *"has given television an importance and a sense of excitement that it cannot afford to lose."*

The NBC Color Spectaculars have broken the rigid radio-mold of unvarying strips of half-hour shows. They have forced wider horizons, new programming concepts . . . they draw into television great stars, writers, directors from all over the world. In addition they have given Color Television tremendous impetus by providing regular and impressive color programming.

The special ingredient that has given *all* television its great expansion and excitement has been the NBC Color Spectaculars. And the audience response has been unmistakable.

EVENT

Since the new season began in September, Nielsen ratings* show:

More than 11 million families watching the average Spectacular — almost double the audience of the average evening network program.

Seven Spectaculars with Top Ten-sized audiences during the six rating periods.

More homes tuned to NBC — an average of 649,000 more homes than the second network, with its average nighttime program.

In every rating period, more Top Ten shows from NBC than any other network.

NBC's program leadership has made it a most exciting year for the television audience. And a most profitable year for advertisers.

exciting things are happening on



TELEVISION

a service of 

*Nielsen second September Report—first December Report 1954. All data verified by A. C. Nielsen Co.

Lawmakers in at Least 7 States Go to Bat on Local Grid Control

Chicago, Jan. 25.

Whatever plans the National Collegiate Athletic Assn.'s new tv committee has for college football next fall may be thrown for a loss by the flock of resolutions being filed in various state legislatures throughout the midwest in particular. Gist of the various bills is the same, calling for more local control over broadcasts for tax-supported schools.

Hanging over the heads of the NCAA committee meeting here today (Tues.) and tomorrow are no less than seven pending legislative resolutions on the same theme. The lawmakers' actions, concentrated as they are in the midwest, backstop the frequently voiced threats by the Big 10 that it can't go along another season with the NCAA's single "Game of the Week" package. Key midwest conference has been joined by the likewise potent Pacific Coast conference in its demands for regional control of its tv destinies.

At the NCAA convention earlier this month Michigan U athletic director Fritz Crisler, in a hardhitting plea for regional jurisdiction, warned of the growing pressure for a richer tv football diet by the taxpaying fans. It was pointed out there were similar rumblings two years ago at the various biennial legislatures who make the appropriations for the state institutions, but in each case the athletic toppers were able to stall action.

By the end of last week, resolutions were hanging fire in the lawmakers' bodies of Illinois, Indiana, Michigan, Minnesota, Ohio, Pennsylvania and Maryland. It's pointed out that nine of the Big 10 colleges and seven of the nine PCC colleges are tax-supported and thus directly answerable to the state legislators. Against this background of pending action, the word here is that the NCAA tv committee will have no choice but to grant "concessions" to the colleges under the legislative gun.

ABC Flackery In Economy Revamp

In still another economy move, ABC this week consolidated its publicity setup for its New York radio-tv flagships, WABC and WABC-TV, bringing in publicist Steve Strassberg to head the combined operation. Affected by the consolidation were DeWard Jones, who for the past 18 months has headed the WABC-TV operation, and Myles Eiten, who handled WABC. Both have exited the web.

At the same time, Harriet Feinberg, who for the past year has been assistant to Lee Francis, advertising-promotion chief of ABC Film Syndication, moves over into the new post of promotion chief for the two flagships. Both Strassberg and Miss Feinberg will report to network ad-pub-promotion chief Gene Accas and to Ted Oberfelder and Mike Reynault, station toppers for tv and radio, respectively. Strassberg comes to the web from the Art Franklin flackery, where he's been the past year. He previously operated in the motion picture publicity field. Jones had been with the web since before the merger, having previously been with NBC-TV and with N. Y.'s Radio City Music Hall.

Whelan Buy Preempts ABC-TV Bouts in N.Y.

ABC-TV has lost its New York exposure on the Monday night fights co-op offering, Local flagship WABC-TV, which had been carrying the Eastern Parkway bouts sustaining, has sold the time and consequently has dropped the bouts. Whelan Drug stores, which sponsors a half-hour film show at 9:30, preceding the bouts, has gone to a full hour, picking up an other half-hour at 10, a film segment called "Cavalcade of Stars." And the station is moving "Victory at Sea" into the 10:30 slot from its Saturday-at-10:30 time to make way for "Foreign Intrigue."

Mars Sweet on 'Circus'

Chicago, Jan. 25.

Mars candy firm has reversed its field and is back on ABC-TV's Sunday afternoon "Super Circus" for an every week exposure. Chi sweet-tooth at year's end decided to cut its half-hour identity on the show to an alternate week basis but after being off two Sundays it's now back each week.

Kellogg sponsors the first half-hour regularly. Both clients are handled by Leo Burnett.

WOW, KMBC Shift To CBS in Major Affiliate Juggle

Omaha, Jan. 25.

Major changes in Omaha's radio and tv outlets are rapidly shaping. CBS has signed a contract with WOW and WOW-TV, effective date not yet announced, and Harry Burke, general manager of KFAB (present CBS outlet), is trying to switch to NBC.

KFAB, which is competing with the Harold Corp. for a new tv station here, said present negotiations are confined to radio.

Changes undoubtedly will affect KMTV, present CBS tv affiliate. Station recently signed a two-year contract with CBS but a cancellation notice clause could slash this affiliation to 18 months.

WOW is one of the oldest NBC affiliates, being with the network 27 years. KFAB and CBS have been together 23 years.

Frank P. Fogarty, general manager of Meredith-WOW, Inc., said his radio contract has six months left while the video pact is effective for 18 months. The switch may take effect earlier if KMTV consents.

KFAB also announced it would transfer its nine employees in Lincoln to enlarge the Omaha staff and that it would close its Lincoln operation because of the network shift, expiration of its building lease there and unification of the Omaha operation.

Meredith also is going to switch its KCMO station in Kansas City, Mo., from ABC to CBS, it was learned.

K.C. Switch, Too

Kansas City, Jan. 25.

Change of affiliations here will make KCMO and KCMO-TV outlets of CBS, it was announced last week. Station officials said the stations began Monday as secondary affiliates of the network.

Switch came with a good deal of puzzlement to the public and to execs of KMBC and KMBC-TV, which are basic affiliates of CBS. KMBC is the sixth oldest affiliate of the net, and has broadcast CBS shows continuously for over 25 years.

KMBC and KMBC-TV were (Continued on page 34)

CBS Radio Lops Off -Mike & Buff 'Mailbag'; Give Time to Stations

CBS Radio has given up on carrying the crossboard "Mike and Buff's Mailbag" and the finale airer will occur Friday (28). The Mike Wallace and Buff Cobb Mr. and Mrs. chatterbox session is slated 3:45 to 4 and has been going since last June. The stymie to continuance is station clearance, which has declined in recent weeks. As result, the network won't attempt to refill the slot but turn it back to the locals. In New York, for instance, WCBS, the o&o, will move into the time with an extension of Galen Drake's "Housewives Protective League," giving it a spread from 3:45 to 4:15 instead of 4 to 4:30. Lanny Ross' "Showtime" picks up 15 minutes additional, getting the 4:15 to 5 berth cross-the-board.

Wallace will retain his two-hour series, "On a Sunday Afternoon," at CBC.

But 'Ballroom,' Yes

New York.

Editor, VARIETY:

Just a brief note to call your attention to an error in your story of Wednesday, Jan. 19, which appeared on page 24, entitled "Radio's Hold on Music and News (TV Weaknesses) Reflected in Major Advertiser Audience Study."

In the middle of paragraph 4 you state: "In that category, WNEW came off tops—13.9% of all list listeners favored its music-on-record 'Make Believe Ballroom.'"

On page 16 of the November study of "The Television Audience of Today" (from which your figures are quoted) we state that 13.9% of all tv owners interviewed named the "Make Believe Ballroom" as the top program listened to regularly. We did not, however, attempt to credit this to either WNEW or ABC (Martin Block's Ballroom) since the basic purpose of this study was to determine something about radio listening habits and types of programs preferred, rather than rating type information.

So that this will be clear to everyone reading your fine paper I would appreciate publication of this fact at the earliest possible time.

Richard Bruskin,

Director, Advertiser Research.

All-Star TV Hoopla In '55 Heart Fund

A specially-shot half-hour film, representing the efforts of a number of stars and studios and starring Lucille Ball & Desi Arnaz, Eddie Cantor, Jimmy Durante, Jackie Gleason, June Haver, Frankie Laine, Donald O'Connor and Sid Miller, Jo Stafford and the Paul Weston orch, will be used to spearhead the 1955 Heart Fund drive next month. Film "Heart to Heart," will be distributed to stations for playing the week of Feb. 14.

Plot of the film, used to thread kinescoped excerpts and specialty-shot segments together, has each star calling the next to ask him to participate in the show. Segments include Lucy & Desi (who are national co-chairmen of Heart Fund Volunteers) starting off the telephone chain, followed by O'Connor, who shot a special sequence at his own expense to precede a kinnied routine starring himself and Sid Miller. The Cantor segment, shot at Ziv studios for the Fund, is an educational talk, and this is followed by a duet by Laine and Miss Stafford. Jackie Gleason does his "Poor Soul" kinnie with a specially-shot intro, June Haver does the same with a sequence from "Willy" and Jimmy Durante (Continued on page 38)

VET SYMPH SESSION S.F. RADIO CASUALTY

San Francisco, Jan. 26.

Chalk up another victim to television. The Standard Oil Co. of California, which has sponsored "The Standard Symphony Hour" on Coast radio for 26 years, plans tossing in the sponge this June and dropping the show.

Adrian Michaelis, who has produced the show since it began in 1926, says he has had instructions to make no plans past the June deadline pending a decision by the board of directors of Standard. Television's role in the decision was outlined by a Standard spokesman: "We have gradually been losing our listeners to a point where production costs are too high compared to the audience."

Vivien Kellems Tapes Radio Series Audition

Connecticut industrialist Vivien Kellems, who waged a one-woman fight against the income and withholding taxes, has gotten the show biz yen. She's taped an audition show for a half-hour radio series on politics and finance aimed at the women listeners for offering to webs and sponsors.

Costarring on the show with Miss Kellems is Gilda Dahlberg, widow of industrialist Bror Dahlberg. Show was produced by the Olmsted Sound Studios, and is being peddled by Henry Olmsted and Martin Jones.

Gleason... 'Like Brooding Pagliacci'

Toronto, Jan. 25.

Interview quotes from Jackie Gleason in Liberty (Toronto), Feb. issue: "I am an ambitious egoist and I'm not ashamed of it." Always the artist, Gleason refers to "my \$30,000, 20-minute ballet," plugs his new and old Capitol albums, admits he can't read music but composes hunt-and-pick, numbering the piano keys. "Like a brooding Pagliacci," he says, "I stay awake lonely with ideas or reading my library of over 350 books on psychic phenomena. Some day I'd like to produce a tv show, 'Psychic Investigator,' in which experts would use X-ray machines to probe clairvoyance."

Gleason says he's bought the movie rights to a book lampooning tv called, "Who He?" and would like to produce it. He'd like to produce and direct an Easter show, composing his own musical theme, "For the Resurrection on the Agony of Christ."

Gleason adds: "One of my eight tv writers, Ken Englund, wants me to collaborate on a musical film, starring Mae West as Marilyn Monroe's mother."

1-Man Radio Builder-Upper

Karol's Faith in Medium Can Make Cancellation Sound Like Bonanza

Lynn Cleary Quits DuMont

Lynn Cleary quits DuMont as business manager after eight years with the net. Just after the anking from the web has to do with the future of pro football telecasting was not made clear, but Miss Cleary has been basically wrapped up with arrangements for the coast-to-coast game coverage since at least '52. DuMont network-wide football for '55 hangs in uncertainty now.

Miss Cleary, who was married recently, only intended sticking it out at DuMont until the '54 grid season was over, a web spokesman implied.

CBS Pact Major Shot in Arm To TvB's Aspirations

CBS-TV is the first network to join Television Advertising Bureau. The network membership was finalized just as the all-industry sales and promotion outfit swung into its initial promotional work.

The network addition comes as a major boost for TvB as the agency hits its last two weeks in lining up charter members. Since the new organization got moving the only strides (by choice) in membership were with video stations, but for industryites the CBS (talent with the largest billings) entry into TvB is the clincher on org acceptance.

J. L. Van Volkenburg, CBS-TV prexy, pacted with TvB helmsman Ollie Trezy for the net itself and three o&o stations in N. Y., Chi, and L. A. The CBS-TV tie is interpreted by Trezy as support for a "united television selling front."

TvB's initial annual budget is set at a minimum of \$400,000, and the CBS-TV share, though it was not disclosed, should amount to payment of the highest non-network 15-minute card rate (\$1,000 ceiling) per month for each o&o, with an additional fee for the network proper. Perhaps leading to CBS' No. 1 status among the webs where TvB is concerned is the fact that Merle Jones, top o&o exec, was on the TvB board of directors even before his firm joined.

In the meantime, Trezy got the ball rolling on the first two promotional deals. The big one, according to him, is the pact with A. C. Nielsen to study the automatic washing machine market. The other is to hit the department stores, which have been weak in tv buying as a rule. A good deal of the research in the latter project will be done by TvB's new research director, Dr. Leon Arons, who quit as vicepres and research chief of the William Weintraub agency last week for his current job.

KEESELY TO COAST

Nick Keesely, Lennen & Newell's agency's senior v.p. over radio-tv, left for the Coast last week to confer with producers of the commission house's packaged tv shows and looksee development on new programs.

Keesely's visit coincides with tv launching of Old Gold's "Queen for Day" Monday (24) on a Pacific network, up from its local station status.

While continuing to staff the network with account executives in New York, Detroit and the Coast who are dedicated to "Operation Shoe Leather," CBS Radio sales vicepres John Karol isn't standing still himself. Karol, considered one of the medium's hot shot builder-uppers (around Madison Ave.) is often quipped that he makes a cancellation sound like a bonanza, and a routine sale of time like a Klondike, this week goes off into one-night stands to 24-sheet AM in the p.m. On Friday (28) he'll gab before the South Carolina B'casters Assn. in Clemson and on Feb. 7 he's down for a spiel before the Hollywood Ad Club. On the 15th Karol works his way northward for a session with the ad club of Seattle, and later will double back to deliver a speech to the ad club in San Francisco. March 21 will find him beating the drums for his web in Canada in an address at the Canadian Assn. of B'casters in Quebec.

Karol's latest staffer appointments in N. Y. are Cornelius Knox, ex-NBC; Howard Cann, ex-Mutual, and Stanley Bogan, formerly of American Weekly. This brings to five the number of new salesmen added in N. Y. the last couple of months (the others were John Callow and Jack Mann). The Gotham sales corps is an at all time high of 12, with additions (Continued on page 38)

Report Burns To Head Up Inquiry

Washington, Jan. 25.

Joseph Burns, a member of the law firm of Fulton, Walter & Halley, will direct the forthcoming Senate Judiciary Committee inquiry into radio-tv monopoly, according to reliable reports. The Committee, under the chairmanship of Sen. Harley M. Kilgore (D-W. Va.), plans to look into broadcasting operations by radio-tv manufacturers, newspaper ownership of stations, network ownership of stations, and network affiliation practices.

Burns participated as an assistant counsel for the Senate War Investigating Committee under then Sen. Harry S. Truman. He is attached to the New York offices of F. W. & H.

JAN MURRAY GETS POST-BOUT TV SLOT

Jan Murray will head up a variety show filling out what's left of the 10 to 11 time of the Friday night Gillette fights on NBC-TV, for the shaver's Toni division. At one stage Toni was figuring on fronting the Vagabonds group from their Miami cafe, but this was discarded in favor of the "Dollar a Second" comic, with latter show not affected by his new Friday showcase.

Supporting Murray will be a comedy group, a femme vocalist and small orch. Length of show depends, of course, on when the boxing bouts end, with a quick kayo making possible a layout that can run at least 45 minutes. Hence the booking of extensive supporting talent. Stanza will kick off Feb. 11 as a New York origination.

Here is the crawl!

A list of credits of those responsible
for the unanimous praise
from the press:

MAX LIEBMAN

presents

VICTOR HERBERT'S "NAUGHTY MARIETTA"

BOOK AND LYRICS BY
RIDA JOHNSON YOUNG

CAST

MARIETTA PATRICE MUNSEL
CAPT. WARRINGTON ALFRED DRAKE
ETIENNE JOHN CONTE
YVONNE GALE SHERWOOD
PIERRETTE BAMBI LINN
PIERROT ROD ALEXANDER

ADAPTATION BY

WILLIAM NEIL FRED BILL
FRIEDBERG SIMON SAIDY JACOBSON

BOOK STAGED BY
MILTON LYON

DANCES AND MUSICAL NUMBERS BY
ROD ALEXANDER

MUSICAL CONDUCTOR
CHARLES SANFORD

MUSICAL ADAPTATION BY
CLAY WARNICK AND MEL PAHL

ARRANGEMENTS BY
IRWIN KOSTAL

CHORAL DIRECTOR
CLAY WARNICK

SETTINGS AND ART DIRECTION BY
FREDERICK FOX

COSTUMES BY
PAUL DUPONT

PRODUCTION STAGE MANAGER
STERLING MACE

GRAPHIC ART
FRANK WILSON

TECHNICAL DIRECTOR
HEINO RIPP

LIGHTING DIRECTORS
FRED MCKINNON • HERB GREELEY

AUDIO ENGINEER
FRED CHRISTIE

ASSISTANT TO THE PRODUCER
MAX SIEGEL

SUPERVISOR FOR NBC
HAL JANIS

ASSOCIATE PRODUCER DIRECTOR

BILL HOBIN

PRODUCED AND DIRECTED BY
MR. LIEBMAN

"It would be difficult to gather a cast on Broadway today as outstanding as the one in this 'spectacular'. Patrice Munsel, equipped with a piquant Franco-Italian accent, made a charming heroine. Not only was her singing a joy but her acting ingratiating. Alfred Drake, as the stalwart Captain Warrington, swashbuckled all over the premises with a fine touch of bravado and vocally, of course, he too was tops. John Conte, portraying the dandy and villainous governor, also contributed a highlight performance, both in speech and song, and so did Gale Sherwood as his jilted loved one. Bambi Linn and Rod Alexander's dancing, especially in the 'Puppet Ballet', made one wish for more. In fact, Rod's choreography throughout the show reflected the grace and the beauty of the period... All those who worked on this production deserve credit."

—BEN GROSS, N. Y. DAILY NEWS

"'Naughty Marietta' colorful and gay... It was a splendid production... Max Liebman assembled a first-rate company for this spectacular... The old familiar songs were sung in style by professionals who knew their business. Who could ask for more?"

—HARRIET VAN HORNE, N. Y. WORLD TELEGRAM

"At week's end, NBC scored again with the Max Liebman production of that tuneful old light opera, Victor Herbert's 'Naughty Marietta', beautifully sung by Alfred Drake and Patrice Munsel and with dances of fine Latin fervor devised by Choreographer Rod Alexander."

—TIME MAGAZINE

"Skillful editing and a highly professional production job made Max Liebman's 'Naughty Marietta' one of the very best TV musicals seen in recent months."

—JACK HARRISON, HOLLYWOOD REPORTER

"Victor Herbert's music still tinkles merrily. It was nice meeting it again via TV's version of his 'Naughty Marietta.'"

—WALTER WINCHELL, N. Y. DAILY MIRROR

"'Naughty Marietta' was distinguished for its production numbers... in color the waltz scenes in the gambling casino were almost like a lovely moving bouquet."

—JACK GOULD, N. Y. TIMES

"'Naughty Marietta' has a lovely score and it was given an eye-filling production. I saw it on a 21-inch color set and some of the production numbers, especially choral dance numbers in the village square, were a riot of color harmony, the like of which I have never before seen on television and rarely anywhere else."

—JOHN CROSBY, N. Y. HERALD TRIBUNE

"Victor Herbert would have been mighty proud... It's nearly half a century (45 years to be exact) since Herbert's operetta first tread the Broadway boards, but Saturday night's vid-tint production gave it a spark and a verve that belied its 1910 vintage. In practically every facet (acting, singing, dancing, camera work, choreography, sets, the costuming and musical direction), 'Marietta' enjoyed an updated tempo and vivacity designed to strike a universal appeal... All in all a real Saturday night treat."

—ROSE, VARIETY

"Superlatively integrated showmanship in color presentation... everybody concerned seemed touched with genius... scripting battery was extremely successful."

—BOB FRANCIS, BILLBOARD

"It was the best tinted show we have caught and the first duel we have seen on live TV... Victor Herbert would have liked it."

—NICK KENNY, N. Y. DAILY MIRROR

"Superior production and exceptionally fine talent... all production hands rate a good deal of credit for the impressive presentation."

—DAKU, DAILY VARIETY

"'Naughty Marietta' proved that color TV is coming of age..."

—ED SULLIVAN, N. Y. DAILY NEWS

ML

NBC Television Sat. Jan. 15th

SPONSORED BY YOUR OLDSMOBILE DEALER

ML PRODUCTIONS REPRESENTED BY WILLIAM MORRIS AGENCY

WNYC, WLIB Share Spotlight In N. Y. Music & Drama Festivals

Unrelated efforts by two radio stations, an indie and a municipally-owned operation, will bring New Yorkers from Sunday (30) through Feb. 22 a nearly solid block of Americana drama and music, both on the air and in the concert hall. WLIB, for slightly over a year making a concerted pitch for Negro audiences, will have its second annual Festival of Negro Music and Drama through Feb. 12, and on that date WNYC, the city station, starts its 16th annual American Music Festival.

Starting on Jan. 30, WLIB will have 125 special programs devoted to Negro music, theatre, literature and art. Much of the tooting will be in the jazz and rhythm & blues idiom, with shows from the Lawson Auditorium, the Savoy Ballroom, Cornerstone Baptist Church and from Steinway Hall. WNYC has a wider concert-circuit planned for its celebration. It's getting behind at least 20 musicals, and, as with WLIB, the station is offering cuffio fix.

Involved in the WNYC out-of-studio programs are the N. Y. Philharmonic Symph. Society (ASCAP), American Composers Alliance, (AFM), National Assn. for American Composers and Conductors, and other musical groups, including the National Orchestral Assn. of Bennington, Vt. There'll be 25 colleges wrapped in various WNYC presentations also, most of them being from out of N. Y. In addition to the special concerts and some 75 studio programs, Sy Siegel, WNYC boss, has slotted special musical features throughout the regular program sched.

At WLIB, where the celebration marks one of the largest ventures outside the studio for a specialized market indie, thesp William Marshall is one of those lined up; he'll do "inspirational" readings. There'll also be a daily recital by "Young Negro Artists" for the duration of the Festival. Closing on Lincoln's Birthday, Feb. 12, it's coincidental that WLIB will end on a longhair note that segues into the generally longhair WNYC sked: The indie will concertize from Steinway, with program still to be set.

'Switch' Advertising On Radio-TV Probed By Brooklyn Grand Jury

Brooklyn District Attorney Edward Silver has begun a two-pronged effort to wipe out what he called "scandalous, shocking frauds" by radio-TV advertisers. His chief target were those who use "switch" advertising, and on Monday (24) he appeared before Judge Samuel S. Leibowitz and a Brooklyn Rackets Grand Jury to start legal action against such advertisers. Directly after facing the Grand Jury in panel plus about 50 representatives of 21 metropolitan area radio and tv station representatives, he called on the latter to name a committee of their own choosing to meet with him tomorrow (Thurs.) on ways and means to cut back on questionable advertising practices.

As for the jury, it remains for them to make a decision on whether an indictment should be brought against the type advertiser mentioned by Silver, who reports having made an eight-month investigation of "switch" advertising practices with the aid of the police department. Should the Grand Jury return an indictment it would set an absolute legal precedent for the rest of the country to act upon.

Judge Leibowitz read to the jury the several ways that "switch" advertisers might be nailed. Outfits, which buy radio or tv time to pitch an inexpensive item (largely via phone and mail order) and then try to sell the respondent a far more expensive item than advertised, might fall under the purview of state penal code sections relating to frauds, larceny and conspiracy (where the station is concerned through association). Fines were as high as \$500 for conviction and jail sentences ranged from one to three years.

Lisa Rivette's AM Show

Radio-video packaging outfit has been started in N. Y. by British-born actress Lisa Rivette. First show on the production sked is "The Man From A-2," scripted for radio by Frank Dahn with Peter Gray as titlist.

Lisa Rivette Productions has Larry Fields, Broadway flack, as one-third partner and active biz manager.

Pitt's Channel 11 Tiff Still Tough

Pittsburgh, Jan. 25.

It begins to look now as if the race for Channel 11 here will go right down to the finish line. For a time, after Westinghouse had pulled out of contention following its purchase of WDTV, Channel 2, from DuMont for \$9,750,000, there was considerable talk that WWSW and WJAS, the remaining two applicants, might merge their interests and get going immediately.

But talks between WWSW, which is owned by Post-Gazette, morning daily, and WJAS, held by H. K. Brennen, failed to effect any working agreement, with neither understood willing to give in to control by the other. As a result, both are pressing for the license on their own merits. Hearings on Channel 11 before the FCC have been just about completed, and a decision is expected in the next few months.

In the meantime, Westinghouse's take-over of WDTV becomes complete next week with a week-long series of special programs on Channel 2 marking the change of the call letters to KDKA-TV. Westinghouse's radio KDKA will continue to maintain its quarters in the Grant building, with KDKA-TV remaining in the Gateway Center, where DuMont signed a longterm lease last year.

Inside Stuff—Radio-TV

"Top TV Show of the Year," a new anthology of the 12 best television scripts of 1954, will be published in April by Hastings House. Anthology, edited by Irving Settel, represents each of 12 categories of video programming and was compiled by Settel after initial submission of scripts by producers from the four major networks. Final approval of the selections will be made by a Committee of Approval comprising key show people.

As the list now stands, categories and winners are: children's show, "Toys and Science," John Hopkins Science Review, Jan. 21; comedy show, "A Letter to the Boss," Jackie Gleason Show, March 6; commentary, "Report on Sen. Joseph E. McCarthy," "See It Now," March 9; documentary, "Arthritis & Rheumatism," "March of Medicine," April 29; one-hour dramatic, "Elisha and the Long Knives" by Dale Wasserman and Jack Balch, "Kraft TV Theatre," Feb. 4; half-hour dramatic, "Native Dancer" by David Shaw, "Goodyear Playhouse," March 28; excerpt from dramatic show, "The Thinking Heart" by George H. Faulkner (scene from Act II), "Kraft Theatre," February.

News show, "Camel News Caravan," July 28; panel show, "What's My Line?" Jan. 28, with Victor Borge as guest; political panel show, "Meet the Press," June 6, with Gov. Herman Talmadge as guest; science show, "Conquest of Pain," "John Hopkins Science Review," Sept. 29; and women's show, "The Home Show," July 26.

CBS corporation president Frank Stanton steals a good part of the show in the current (January) issue of Architectural Forum. He's lined up in words and photo as one of the three men "behind the blueprints" in the mag's feature subject pegged around the Center for Advanced Study in the Behavioral Sciences, of California, of which Stanton is board chairman. Later in the book there's a huge spread which includes a pictorial of his and other CBS offices in New York. It's a mouth-watering approach to taste and utility in design, lighting and the other etceteras.

Columbia U. has upped Leon Levine to the status of radio-tv director after analyzing his work last year as chief of the U.S. Bicentennial Information Division. In that capacity he directed radio-tv, newsreel and film coverage of the school's 200th anni celebration. Levine has been a network (CBS) and station eventsman for some years, as well as producer consultant for top programs in the education and news forum groove. He's prexy of the N.Y. wing of the National Assn. for Education by Radio-TV.

Five scientists and engineers of RCA receive company fellowships for the current year ranging from \$2,100 to \$2,700. Part of the amount, said RCA technical v.p. Dr. C. B. Jolliffe, is earmarked for tuition and university fees. Purpose of the fellowships is to "aid and encourage deserving employees" to pursue graduate work toward doctorate degrees. Selection was made by company's education panel from candidates recommended by various department heads of RCA Labs, engineering products division and the tube division. Fellowships go to Edward G. Apgar (physics at Rutgers U.), Edwin Langberg (physics at Princeton), William A. Curtin (electrical engineering at MIT), William J. Hannan (ee at Polytechnic Institute), and Robert M. Hansep (chem-engineering at LSU). They will be on leave of absence from RCA.

Radio Scholarship Fund as Memorial To Helen Hedeman

A Radio Scholarship Fund has been established by the American Theatre Wing in New York in the name of Helen Hedeman, veteran casting agent. The money stems from gifts from performers and others who crossed Miss Hedeman's path over the years. AFTRA members are being reached individually through the mail and donations are expected from others who cannot be so contacted.

Miss Hedeman was active in radio for some 20 years, first at the old WJZ and afterward as casting head of ABC. There is no count of the auditions, but it ran into the thousands, many of them of star calibre today.

At a committee meeting a decision was reached to open the scholarship to any member of AFTRA for advanced study in radio. There will be competitive auditions, with one panel to screen talent and a final group to choose the winner. Both judging groups consist of qualified persons.

Scholarship Fund Committee is composed of Vera Allen, Joe Bell, Marian Carr, Bud Collyer, Milton Cross, Ray Diaz, Arthur Hanna, Georgia Heaslip, Hugh James, Anne Kelly, Abby Lewis, Elizabeth Morgan, Ruth Newton, Mary Patton and Louis Simon.

Dean Pike TV Series

ABC-TV is planning to audition a quasi-religious program featuring Rev. James A. Pike, Dean of the Cathedral of St. John the Divine in N. Y. Web's news & special events department will shoot a kinkle of the show within the next couple of weeks. Live version, if it goes on as a regular feature, would be remoted from Dean Pike's study at the Cathedral.

Show is planned as a Sunday entry, and would feature Dean Pike in an informal discussion of religious and social affairs, with politics not outside the scope of the discussions (Dean Pike is a former lawyer who served on the Securities & Exchange Commission in New Deal days). Visiting clergymen who officiate at the Cathedral would also sit in on the show.

From the Production Centres

IN NEW YORK CITY . . .

Marilyn Ross, cafe singer who has done a number of guesters on video in last three years, made her straight-acting debut last week on the *Martha Raye* spoof, "Forever Selma" . . . **Rueben (Roy) Leadbeater**, who was found dead in an auto near Kingston, N.Y., the other day, had been the staff engineer for years at NYU and is known to hundreds of former students of the NYU Summer Radio-TV Workshop.

Busy week of **Sydney Smith** the WRCA gal: Three-day pinchhitter for **Jinx McCrary's** teleshow as latter vacationed with her two sons in South Carolina. Also fencible b'cast from Sardi's of N.Y. Film Critics' Awards, in addition to her own daily "Byline" chores . . . **John Henry Faulk's** surprise birthday party for **WCBS' Lanny Ross** was the McCoy pulled right on the program and catching the singer flatfooted. Guests were Ross' wife, Olive; his brother **Winston**, an actor; **Ben Cutler**, Yale Club rep and an original member of **Ross' Glee Club** at Yale, and **Bill Baker**, of Benton & Bowles, the crooner's classmate . . . WRCA to commemorate Franklin D. Roosevelt's birthday Jan. 30 (Sunday) with "The Voice of FDR," ringmastered by **Quentin Reynolds** . . . **Marian Carr** into **ABC's "My True Story"** Friday (28) . . . **Satepost** renewed the **WCBS-Bill Leonard** "This is N.Y." Guesting this week will be **Rudy Wallace**, **Barbara Ann Scott** and **CIO chief Walter Reuther** . . . **Pierre Crenese**, director of French Broadcasting System in North America, married in N.Y. to **Ginette Krzykowski** of Paris . . . **Ed Duesch** directing the CBS "Young Dr. Malone" . . . **Rev. Theodore M. Heburgh**, prexy of Notre Dame U., speaks on web's "Church of Air" Sunday (30) . . . **Bob Haymes** has added four short and longterm sponsors since being expanded to 75 minutes . . . WRCA to cover parade of West Point cadets and band at Feb. 12 opening of the film, "The Long Gray Line" . . . Second volume of "Man's Right to Knowledge," based on lectures by w.k. scholars on CBS, off the presses this week. First edition sold 25,000 copies.

John Connelly doing a new Sabbath two-hour show for the Sunday driver via **WMGM** . . . **Soprano Nancy Carr** doing Sabbathcast (30) on Mutual's "Enchanted Hour" . . . **Roland Leduc** batoning on Sunday (30) the "Little Symphony Orchestra" via Mutual . . . **Carlos Salzedo**, clef and harpist, guesting tonight (Wed.) on **WQXR's** longhair "Music Magazine" . . . **Dick Shireman**, sales manager of **WISN (Milwaukee)** in N.Y. for fortnight on biz . . . **R. Ranson**, **WMGM** flacker, due back from Florida jaunt . . . **Helen Gerald** into "Women In Love" (25) and **WDR "All Star Western Theatre"** (28) . . . **Dorothy**, widow of **James S. Tyler**, longtime promotion chief for Mutual, is currently in Hawaii visiting family, but plans to return to Manhattan in March and will then take up radio-tv acting career . . . **David Ogilvy** never shared his former partner **Andy Hewitt's** conviction that an advertising agency needs its own pressagent and hence to this day Hewitt, Ogilvy, Benson & Mather has not appointed a replacement of the late **Larry Nixon** . . . **Allen Ulmer**, who is an aide to the American Ambassador at Athens, Greece, used to be acct. exec at Benton & Bowles.

John Sutherland, producer of industrial and tv films, collabed with **Sigman Byrd**, Houston Chronicle staffer, in authoring "The Valiant," a novel based on the history of the Nez Perce tribe and its almost legendary chief, **Joseph**. Pantheon Books is bringing out the tome this Spring under the imprint of **Jason Press**. MCA is agenting "The Valiant" for films. Sutherland, incidentally, also collabed with **Comdr. Harvey Haislip** on the original story of "Flight Command," which Metro released in 1940.

R. Peter Straus, son of **Nathan Straus**, owner of **WMCA, N.Y.**, and himself formerly in radio, has been appointed director of the Washington office of the International Labor Organization . . . **Barry Gray** celebrated his 10th anni as a late night gabber last night (Tues.) with a shindig at Hutton's.

IN CHICAGO . . .

Bill Yonan has departed his Chi NBC network radio sales berth to go into biz for himself as a furniture manufacturers rep . . . **Peter Donald** subs on ABC's "Breakfast Club" next week while headman **Don McNeill** vacations in Las Vegas . . . **CBS** newsmen **Frank Reynolds** sat in Sunday night (23) on the Evanston Fireside Forum kickaround of the Chicago press . . . With **Jack Egan** in Miami Beach on his annual hiatus, **Dorothy** and **Tony Weltz** are pinchhitting on gabber's **WMAQ "Chez Show"** . . . **WAAF** deejay **Bob Drews** doubling into teevee downstate with a Tuesday night quarter-hour on **WTVO, Rockford** . . . If he shakes off his laryngitis in time, **WMAQ-WNBQ** program chief **George Heinemann** will address the Miller School-Parent Teachers Assn. Feb. 8 . . . **Harry Pick**, ex-Russell M. Seeds, new media director at **Dancer-Fitzgerald-Sample** . . . State St. Council has signed for 40 participations weekly for the next 21 weeks on **WGN** . . . **AFTRA** prexy **Frank Nelson** checked into the Chi office for a session with local exec secretary **Ray Jones** . . . **Cela Roter** and **Jimmy Lee**, winners of **WBBM's** talent hunt, now thrashing on their own crossboards . . . **WMAQ's** Saturday afternoon "House of Music" three-hour span hosted by **Tom Mercein** gets a new hi-fi format with Chi NBC music supervisor **Don Marcotte** producing . . . Deejay and jazz specialist **Fred Reynolds** exited **WGN** to move to Connecticut to help edit new hi-fi mag.

IN WASHINGTON . . .

ABC newscaster **Martin Agronsky** has been inked for a new five-minute cross-the-boards tv news show over **WMAZ-ABC**, with local auto dealer **Addison Chevrolet** sponsoring and **Harwood-Martin** agenting . . . "Midday Chapel," a new religious daily tv series in which governing bodies of the three major religions are cooperating, premed over **WTTG-DuMont** past week with **F. Victor Guidice**, station program manager, producing . . . Entertainment at this year's Home Show and Do-It-Yourself Exposition (Feb. 19-27) will be under supervision of suburban radio station **WRLD**, and will feature station's hillbilly personalities **Eddy Arnold**, **Connie B. Gay**, **Jimmy Dean** and his Texas Wildcats, and others . . . **WWDC-MBS** ayem **Art Brown** currently vacationing in Florida, with **Ken Evans** subbing . . . Indie station **WOL** has gained 100,000, or approximately 10% more listeners since October, according to latest Pulse figures.

IN SAN FRANCISCO . . .

KQED, educational tv station, has added another day of programming with two new shows on Saturdays. "Our Rugged Constitution," which is being done in conjunction with Stanford U., will be kinescoped for national distribution by educational tv stations . . . **Marjorie Trumbull**, concurrent with snagging an extra plum as the West Coast femme editor for "Home" on **KNBC**, has been cut to 15 minutes on **KRON**. The station also dropped the **Bonnie Keever** "Designs for Living" show . . . **Rex Gunn**, radio editor with the AP, has joined **Moulin Studios** as a staff writer . . . **Jay Watson**, formerly assistant manager of **KPOA** in Honolulu, has been appointed assistant manager of **KOVR-TV**.

IN MINNEAPOLIS . . .

At Tighe pinchhitting for vacationing **KSTP-TV** newscaster-announcer **Cal Kernstedt** . . . **WTCT-TV** and radio first **Twin Cities** station to use singing station breaks. **Johnson & Sidney** came on

(Continued on page 34)

Tele Follow-Up Comment

It is to the everlasting credit of Edward R. Murrow, Fred W. Friendly and their "See It Now" program that they presuppose the native intelligence of the audience they serve. This was forcefully demonstrated once again last week (13) when Murrow took his cameras to Washington to cover a session of the key Senate Foreign Relations Committee and to introduce the 15 men on it.

This was the first of a two-part series, and while the subject by its very nature did not lend itself to any visual fireworks, it was a revealing and rewarding closeup of the men who help shape the guide lines of U.S. foreign policy.

Since the destiny of this country is now so closely tied to events abroad and this country's relations to other nations, Murrow did a real service in polling, as he did, the opinions and concerns of some of the Senators on the committee, starting with the new chairman, Sen. Walter F. George of Georgia. Those who tuned in hoping for a spirited committee discussion must have been disappointed for there was none of that. And in a way that's too bad.

What the audiences did get was an insight into the minds of the Senators on this, one of the most important of the committees of the 84th Congress. With the lessening good as usual on "See It Now," the men on the show emerged sharply, including such famous personalities as Senators Barkley and Morse, the two "freshmen" on the group; Knowland, Langer, Wiley, etc.

The questions Murrow asked were the questions any enlightened citizen might want to ask the Senators on that committee. He inquired into their views on the feasibility of more East-West trade, foreign aid, the prospects for peace, the advantages of Senatorial junkies abroad, etc. The answers in some instances were way above routine standards, revealing the fundamental decency and thoughtfulness of the men who provided them.

Among the most impressive were Sen. Theodore F. Green, the 87-year-old veteran from Rhode Island who called for Senators traveling abroad to mirror their manners; Sen. J. William Fulbright of Arkansas who held this country's prime concern was Communism in Asia, not in Europe and who plugged for free trade channels; Sen. Alexander Smith of N.J. who wound up the show with some penetrating observations on the needs for tolerance and the frequent U.S. failure to recognize the need to reach the minds of men, and Sen. George D. Aiken of Vermont who wants more trade with under-developed areas.

There was what almost amounted to comic relief in Murrow's chat with Sen. William Langer, the dissembler from N. Dakota who defended his position against all foreign aid with more vigor than logic.

Like so many of the "See It Now" programs, this one, too, was a show for thoughtful people. It was, as the Alcoa closing commercial defined it, presented as a "public service." That tag is well deserved, for shows like these help strengthen the bond between the government and the people and help create a more common understanding of the problems we face.

Hit.

Sunday's (23) edition of Colgate "Comedy Hour" on NBC-TV was an excursion into straight variety with Gordon MacRae in the role of a smiling Ed Sullivan. The plan worked out fairly well, although a few acrobats on this session wouldn't have been amiss. At least it would have given it a greater burst of speed upon occasion.

The major boxoffice value of this effort was the pairing of Franchot Tone and Gloria Vanderbilt doing a dramatization of an Irwin Shaw short story, "In The French Style." It's a pity that the show planners had to use their top bait near the beginning of the show, but the pair had to make the early curtain at the N. Y. City Center where they're appearing in "Time of Your Life." Undoubtedly, many were interested in the thespic capabilities of Miss Vanderbilt. She didn't appear ready for the big time that night. Both she and Tone seemed to be fighting the script, and they seemed to get in each other's way by stepping on lines. Tone, of course, is an experienced actor and seemingly felt that he had to cover up the momentary pauses by his femme lead, Miss Vanderbilt needs a lot of playing time before her full capabilities are realized.

Show had a pair of excellent

comedy segments. First by Paul Winchell, manipulating a pair of dummies with invisible backstage assistance to make his wooden colleagues do some seemingly human functions, had a lot of laugh-laden verbiage. Winchell is among the best technicians in this field and his sense of timing and comedy is top rated. Ronny Graham, recently in "The Tender Trap," spoofed the songs based on film hits and knocked off some clever lyrics for a fine reception.

Joyce Bryant, the Negro chanteuse, did a meaningful rendition of "Crush on You," but her "Running Wild" seemed to be out of the character established on her first tune. Net effect, though, was good. The De Marco Sisters, in their single tune pleading for a disk hit registered well, and the Mayo Bros. did okay with a tap number. There was a briefie by De Lois Faulkner, the Cotton Maid of 1955. She's a nice kid. MacRae showed a lot of ivory, sang a lot and did his best to try to overwhelm the viewer. Sometimes he's too much. Jose.

A long excerpt from the second act of the current Broadway legitem, "Anastasia," made a powerful curtain sequence for Ed Sullivan's "Hoast of the Town" stanza Sunday night (23) on CBS-TV. Some tour de force by the district's Vivica Lindfors and Eugene Leontovich and the highly effective camera closeups was parlayed into a throat-clutching, tear-jerking scene. It was, of course, a potent plug for the Broadway play in addition to being a topnotch "Toast" feature in a generally solid show.

Show opened brightly with a musical bouquet to Jerome Kern. Roberta Peters was superb in her vocals, with some graceful hoofing flourishes, of "I Told Every Little Star" and "All The Things You Are." William Warfield was as usual, impressive in his dramatic workover of "Ole Man River," while the Alford Accordion Symphony Band, comprised of 30 young squeezebox experts, carried off a Kern medley with a flourish.

Another highlight of the session was stint of Tony and Sally DeMarco, two of the classiest ballroomologists in the business. Two varied routines were executed with flawless grace with the camera again contributing a big plus to the choreography.

Sullivan appeared to be on a Hollywood kick Sunday night. He introduced a brace of film celebs and executives in the audience and had Robert Taylor and John Huston on stage for some chitchat about their latest films. Such names, of course, added to the show. Herm.

Every show has to hit a clinker once in awhile, and "Philo Playhouse" is no exception. The NBC-TV'er missed badly Sunday night (23) with F. W. Durkee Jr.'s "Symphony of Fear," a badly overwritten meller with a series of shifting situations and conflicts that never really got down to business. If there was a central conflict to be resolved, it wasn't really developed until the last 10 minutes, and by that time at least one viewer was hopelessly confused and bored.

That central conflict was the realization by the principal character that his second marriage had been an empty one. Its solution, forced by the desire of his young son to marry, was his subsequent feeling of helplessness and his new realization that he needed the wife after all. This came in the closing minutes, preceded by a confusing sequence about the death of a woman at the resort at which the action takes and in which the husband is somehow never quite satisfactorily explained involved. The death, believed to be murder, sets off the marital battle that winds as aforementioned. But it's this device that occupies the heart of the drama, and since it's only a device and a vague one at that, the play never quite got going.

Meller, who incidentally seemed a complete misnomer, didn't help Rod Steiger's stock much. Cast as the husband and father, he employed his now-familiar stumbling monotone. The style may have been right for "Marty" or for his "On the Waterfront" role, but it made no sense here. It was an ineffective performance. Perry Wilson did better as the argumentative wife who lives only for "appearances," bringing a proper sense of tension and bitterness into her portrayal. Geoffrey Horne was effective as the son and Katherine Meskill okay as a high-toned neighbor. Chan.

THE MILLIONAIRE
With Marvin Miller, Roy Gordon;
John Archer, Toni Gerry, Ray Galli; announcer, Ed Herlihy;
music, Stanley Wilson
Producer: Don Feddersen
Director: Alfred E. Green
Writer: Mary McCall Jr.
30 Mins., Wed., 9 p.m.
COLGATE-PALMOLIVE
CBS-TV, from H'wood (film)
(Ted Bates)

"The Millionaire" telepix series is "Strike It Rich" with the "Heart line" removed and the heartbeat substituted for the Walt Framer show by the same sponsor (Colgate). More to the point, the Don Feddersen package undoubtedly was inspired—perhaps unintentionally—by "If I Had a Million," 1932 Paramount picture with multiple all-star credits in the casting, scripting, directors, etc., as it pitched its separate vignettes on the single rich-quick theme. The judgment on "inspiration" is based on the perhaps purely coincidental similarity wherein an eccentric moneybags selects an unsuspecting person for the bollo boddie (a million mackers). In the current version, the recipient agrees to two conditions, to keep mum on the source as well as the fact of the moola except in the case of a husband or wife, who can be told only that money is on hand. The only other ones privy to the gift are the millionaire's secretary, played by Marvin Miller, and the banker, Roy Gordon, who handles the rags-to-riches turnover. Latter two are cast permanently since players and playouts change weekly, though sticking fast to the central theme. The donor, John Beresford Tipton by name, (opposite number of Richard Bennett in the Par pic) is an off-screen character who voices his instructions to amanuensis Miller.

It's an interesting if familiar escapist treatment with obvious promise on the succession, but by the same token can easily fall into a dull groove stemming from the absence of surprise. Thus, it would be up to the material and staging to make each chapter worthy by itself. The eyebrow raiser is how an inheritance can remain private without causing a stir as the money is spent.

First installment was par for the course, meaning an average half-hour vidpixer, whereas the start should have been with stronger story values in order to fix attention for the future. Nevertheless, the quasi-soapopera overtones, two should give the skein its share of an audience looking for these day-dream motifs in their television fare.

Premier, written by Mary McCall Jr. from a story by George Van Marter, was pegged around a hard-working young widow (Toni Gerry) with an asthmatic son (Ray Galli) who needs the costly benefits of a dry climate. Into the picture comes business executive John Archer who falls for the widow but incidentally reveals that he wouldn't marry a rich woman. The widow rejects the money in favor of romance. It's pretty simple, if a bit hard to square against realistic attitudes. Series has lined up additional writers, including James Webb, Charles Hoffman, Bert Grant and team of Packard & Davis. Trau.

OZARK JUBILEE
With Red Foley, Pete Stamper,
Bill Ring, Tommy Sosebee,
Foggy River Boys, others
Director: Bryan Bisyne
30 Mins., Sat., 8:30 p.m.
WABC-TV, from Columbia, Mo.

"Ozark Jubilee" is a video cousin of radio's perennial "Grand Old Opry." Setup, including music, comedy and song, is strictly off the cob and its tv silo is stocked full of corn. Series should pick up a strong following in the hayseed belt but it's a doubtful bet for the city slickers. Each stanza is a 60-minute affair but WABC-TV, ABC-TV's Gotham key, grabs it from its Columbia, Mo. origination for only 30 minutes. Even in a half-hour span, the show piles up a lot of hay.

Show is hosted by Red Foley who has surrounded himself with a flock of hillbilly performers to keep the stanza moving at a varied pace. On prem show caught Saturday (22), Foley twanged through "Tennessee Saturday Night" and "Peace in the Valley" for okay results. He's an effective crooner and an amiable emcee.

Guesters for the evening were Pete Stamper, an Alfalfa League Orson Bean; Bill Ring, a comic of the jovial fat man school; crooner Tommy Sosebee who delivered "If Give My Heart To You" and the Foggy River Boys who whipped Baro Scarpa, being particularly effective in the acting end of his portrayal. His baritone voice is strong and pleasant except in some of the full-throated passages when he appeared to be slightly off pitch. His contribution to the opera-

Leontyne Price's 2-Hour 'Tosca' Registers a Major First for TV

A new operatic star was born last Sunday (23) when the NBC Opera Theatre presented one of the most ambitious undertakings in its six-year history, a two-hour version of Puccini's "Tosca." Leontyne Price appeared in the title role and it was a triumphant introduction for the young Negro soprano who sang the difficult, emotion-packed part to perfection.

Much space might be wasted here in commenting on the decency, and in a sense even the bravery, of producer Samuel Chotzinoff and music and artistic director Peter Herman Adler in casting Miss Price in the lead role. Suffice it to say that their faith in her as an artist was completely justified. As for the fact that she appears to be among the first members of her race to be given such a chance by the powers that be on tv, the only applicable comment would be: It's about time.

As tv moves into its more mature stages, one can only hope that there will be more shows like "Tosca." First performed in Rome in 1900, this is one of Puccini's most typical and most distinguished works, an opera that fairly breathes passion and violence both in

NBC OPERA THEATRE

(Tosca)
With Thomas Stewart, Emile Renan, David Poleri, Leontyne Price, Josh Wheeler, Michael Pollock, Francis Monachino, Joe Simonelli, Robert Leffer, members of the Columbia Boychoir.
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music and Artistic Director: Peter Herman Adler
Production Design: William Molyneux
English Text: John Gutman
120 Mins., Sun., 2 p.m.
NBC-TV, from N.Y.

terms of its action and of its music. NBC Sunday gave "Tosca" a staging that could compare with the best the Met could produce. It was full of drama and emotion, sung by an expert cast that, apart from Miss Price, included another newcomer—Josh Wheeler. Kirk Browning's direction, from the very first scene, combined a welcome blend of action and intelligent opera staging that took the singers in and out of focus at just the right pace.

By its very nature, of course, "Tosca" is the kind of opera that lends itself to televising. It is the story of the actress Floria Tosca and the painter, Mario Cavaradossi, who loves her. Cavaradossi aids an escaped political prisoner and is arrested by the brutal Baron Scarpa, who also loves Tosca. To get Tosca to give away her lover, Scarpa tortures Cavaradossi. In Tosca's presence, and she relents. After winning safe passage for herself and her lover, Tosca kills the Baron. A "mock" execution has been arranged for Cavaradossi but the firing squad actually shoots him. Tosca, realizing her betrayal, jumps to her death.

It's to the credit particularly of Browning that he didn't underplay the dramatic qualities of this plot, and consequently it unfolded with a good deal of excitement and tension. One recurring problem was the imbalance between the orchestra and the singers, with Adler's ensemble again and again drowning out of the principals. This may have been Adler's, i.e. the conductor's fault, or it may have been done due to faulty liaison at the audio engineer's end. At any rate, it spoiled some of the more lyrical passages.

Miss Price is a first-rate artist and she tackled the demanding role with a great deal of vocal presence and intelligence. Her singing was clear and beautiful in all registers, was a joy to hear. In her second-act aria, "Vissi D'arte, vissi d'amore," a showpiece that has thrown many a veteran, she exhibited a control and tonal quality that was both moving and exciting. This was the first time Miss Price had sung Tosca. She had been a hit before in "Porgy and Bess" on Broadway but had not been heard in opera otherwise. "Tosca" on tv last Sunday should and could be the stepping stone to a brilliant career.

The other newcomer, Josh Wheeler, turned in a most creditable performance as the sinister Baron Scarpa, being particularly effective in the acting end of his portrayal. His baritone voice is strong and pleasant except in some of the full-throated passages when he appeared to be slightly off pitch. His contribution to the opera-

was very significant. As Cavaradossi, the freedom-loving painter, David Poleri acquitted himself most favorably, his standout aria being the nostalgic and melodious "E Lucean Le Stelle" at the end of the third act.

Thomas Stewart sang Angelotti, the escaped prisoner, with the proper spirit, and Emile Renan brought the required touch of humor to the role of the Sacristan, Michael Pollock sang Scioletta, Scarpa's henchman and Francis Monachino sang Sciarra. It was a well-matched, well-rehearsed cast of great competence.

As all of the NBC operas, "Tosca" was sung in English, a policy that must be applauded, particularly since this particular adaptation by John Gutman had a great deal of merit. His English text had a rhythm that fitted in perfectly with the music. Best of all, it conveyed to one and all exactly what was going on. Gutman's job shouldn't be underestimated in evaluating the success of this "Tosca."

With the exception of the occasional imbalance between voices and orchestra (consisting of members of the Symphony of the Air), Peter Herman Adler's musical conception of the opera was top-notch, as always. He is a man of excellent taste, striving to tailor opera to the requirements of a popular mass medium. This is not an easy job, and he deserves to be kudos for carrying it out as well as he does. His "Tosca" had a spirit that was catching without losing any of the required artistic integrity. Browning's expert direction fits in with this general concept.

William Molyneux's production design was ingenious, giving the camera plenty of room to move around in. End of the first act particularly, with Scarpa in close-up as the religious procession enters the church in the background, attested to his flair for proper design. Robert Fletcher's costumes were handsome. It was a "Tosca" to be remembered. Hyt.

SHOWER OF STARS

(Show Stoppers)
With Ethel Merman, Red Skelton, Betty and Jane Kean, Bobby Van, others; music and conducting, David Rose; William Lundigan, announcer
Producers: Jule Styne, Nat Perrin
Director: Seymour Berns
Writer: Herbert Baker (idea by George Gilbert)

Choreographers: Gene Nelson, Harry Kins
60 Mins. Thurs. (20), 8:30 p.m.
CHRYSLER CORP.
CBS-TV, from H'wood (color)
(McCann-Erickson)

The idea of "Show Stoppers" was a sound if not overly imaginative peg on which to hang "had 'em in the aisles" numbers drafted largely from Broadway legitimers. It's often a problem of mating the performer and the so-called begoff material so that they dovetail without undue strain. There's no risk in Ethel Merman's "Edie" was a Lady" (or "Take a Chance" backed by a tailed ocelot, and surely none in her rousing "loser with 'No Biz Like Show Biz.' But "Poppa Won't You Dance With Me" ("High Button Shoes"), while otherwise pleasing on score and staging, cried out for lots more action of the type fronted by the springboard numbers in "Hit Parade" every single Saturday night without "spectacular" fanfare. As is, Miss Merman sang and Red Skelton, turned emcee of the once-a-month "Shower of Stars" romp, merely played the pappy stooge in pants. Apparently the vignette was originally intended for a La Merman-Bobby Van partnership, the latter for the prance stuff, but discarded to give the play to the Merman pipes alone. Likewise, the "Too Darn Hot" scene from "Kiss Me Kate" was tampered with freely to switch it away from Cole Porter's original intentions, though Bobby Van whammed over his flighty exercises on floor and table (the billiard variety).

Smoothly contrived was "You're Just in Love" ("Call Me Madam") with Merman and Skelton paired. Skelton shot over his coffee-and-doughnut dunking standard with solid side quips and designed ad libs interlarded. It was his only solo and he made it pay off strongly, especially with that prelude crack, "I don't know whether I've stopped any shows—I've slowed 'em up a little." He didn't sag this one at its middle point.

Offish and strictly a stage wait (Continued on page 35)

**"that
magic
quality!"**



!!! "A GREAT show" !!! "S"

"He was tremendous, better, beyond all expectations."
—*Vancouver Province*

"His routine is clever and fast-moving, and he has retained that magic quality that has made for him a spectacular career."
—*San Francisco Call-Bulletin*

"They were sensational and terrific, trite word-age but true."
—*San Francisco Chronicle*

"He still possesses that same vocal magic that thrilled millions."
—(*Portland*) *Oregon Journal*

"There's still gold in Nelson Eddy's voice and hair, and Chi Chi first nighters declared it a bonanza."
—(*Palm Springs*) *Desert Sun*

"This is a GREAT show. Nelson Eddy and Gale Sherwood are terrific . . . Don't miss!"

—*San Francisco Examiner*

"Nelson Eddy packing them in and knocking them dead. Didn't I tell you?" —*Vancouver Sun*

". . . absolutely wowed them. In years of covering the night-club beat, we have never heard such a terrific ovation as was given him."

—*San Francisco Progress*

"A new, versatile Nelson Eddy displays his talents smartly to Amato customers from the time he enters until he begs off 33 minutes later to plenty of palm-whacking."

—*VARIETY*



THEODORE PAXSON, *Pianist*

He's more than a great accompanist; he leads the band now — and how!

M. C. A.

9370 SANTA MONICA

598 Madison

or Chicago, San Francisco, Minneapolis

**"polished
night-club
performer"**

NELSON EDDY

Sensational and terrific"!!!

"It was a triumphant return to the Italian Village for Nelson Eddy." —*San Francisco Call-Bulletin*

"...has developed into a polished nightclub performer who can hold his own with any. His rich and powerful baritone fills the room and really sends the middle-aging babes who remember him from the movie days. Meanwhile moppets, who never saw him before, swoon in the aisles."

—*New York Sunday Mirror*

"... wonderful guy; great singer; down-to-earth; light comedy touches."

—*San Francisco Examiner*

"... left the first-nighters clapping for more."

—*San Francisco Chronicle*

**Special Material
By BEN OAKLAND**

**—with
GALE
SHERWOOD**

"... had the opening night males gasping."

—(*Portland*) *Oregon Journal*

"To top his performance, Mr. Eddy produced the most luscious singing partner he's ever had. She's Gale Sherwood, tall, honey-haired and with a voice to match. She was superb." —*Vancouver Province*

"... a stunner and wotta singer!"

—*San Francisco Examiner*

"... magnificent voice and a figure to match."

—*New York Post*

"The girl is so beautiful you gasp at the sight of her and she has a voice to match." —*Oakland Chronicle*

"... a gorgeous hunk of blonde. What a pip, and what a singer!"

—*New York Sunday Mirror*

"Gal has a sensational set of pipes, is outstanding in every department."

—*VARIETY*



ARTISTS, LTD.

CA BLVD., BEVERLY HILLS, CAL.

Ave., New York 22, N. Y.

San Francisco, Cleveland, Dallas, Detroit,
Chicago, Boston or London

Television Chatter

New York

Josephine Nelson, "Tex & Jinx" staffer, planning European trip... "Crazy Legs" Elroy Hirsch guesting with Rita Gam, Lili Darvas and Estelle Winwood on WRCA-TV's Oleg Cassini show... Betty Furness planning to Louisville Friday (28) to be guest speaker at ad club's "Sweetheart Day" hoopla. She's to discuss "Women in TV"... Producer Richard Kollmar and Barbara Cook of upcoming legit musical, "Plain and Fancy," slated for Guy Lombardo's Friday (Feb. 4) show on WRCA-TV... Corn Products, via C. L. Miller, into 2 to 2:15 segment of Robert Q. Lewis show on CBS-TV... Newscaster John K. M. McCaffrey and news chief Bill Berns plotting sound-on-film interviews with top politicians for Sunday night "11th Hour News" on WRCA-TV... Bob Cousy of Boston Celtics will give kids tips on basketball as guest of Jackie Robinson on "Junior Champions"... Talent Associates named Roger Herson as story editor of "Justice"... Herson's "Doing Her Bit" was done Jan. 16 on NBC's "TV Playhouse" with Janet Blair and James Daly in the leads... Michael Higgins in Sunday's (30) "You Are There" on CBS... George Skinner's "Morning Show" on WCBS-TV arranging to give crossboard repeats to winners of Arthur Godfrey's CBS-TV "Talent Scouts" show after AG's booking of em on his morning stanza.

Frank Farrell replaces Frank Conniff as panelist on "Let's Take Sides" ABC-TV'er. Farrell holds down the chair for three weeks, while Conniff takes off for a look-see at Russia with N. Y. Journal-American publisher William Randolph Hearst Jr.

Cross-the-board "Maggi McNeill's Show" shifts from ABC-TV to DuMont Feb. 7. Her longtime sponsors at ABC—Coca-Cola, Thomas Protein Bread, and Dairy-maid Cheese, also move with the show... Gross and Baer packaging firm has optioned for TV "Today's Baseball," longtime WMGM-Radio feature which recreates the baseball game of the day... Jamie Smith set for "Reighter," U. S. Steel's Feb. 15 show on ABC-TV... Warren F. Ambrose returns to Biow-Beirn-Toigo as a TV writer and visualizer after a six-month stint with McCann-Erickson... Tommy Halloran into tonight's (Wed.) Kraft Theatre.

Gilbert Selles, scribbler and TV director, charged with a "Television Writing Workshop" at the New School for Social Research for the spring semester... Ruth Bean, WATV "Shop, Look and Cook(er)," is leading a four-day cooking school at the Fox Theatre in Hackensack, N.J.... Hermione Gingold taking her cue in 13 from "One Minute Please" with a jaunt to Florida. Returns Feb. 3... Phil Rizzuto's spring training with the Yankees poses a problem for "Down You Go" producer Lou Cowan, who wants the panelist to

plane up for the Friday DuMont telecast, but decision rests with Yank manager Casey Stengel... Four Colins, vocalists, guest on WPIX "Dancetime" Feb. 3... Luba Malina in vis-a-vis with Claire Mann tomorrow (Thurs.) on WABD... Dr. Salo Baron, Jewish historian, will spout on the new WATV "Jewish Home Show" tomorrow (Thurs.)

CBS-TV's Al Pierce to Chi as mgr. of technical operations, with Robert Hammer succeeding him in N. Y. as engineer-in-charge and Sanford Bell replacing Hammer as tech supervisor... One of the first releases from Sid Caesar's Flo Music Co., tentatively titled "Mamboero," was introduced on his Monday (24) show... Bill Jacobson exited the Max Liebman writing staff for a screenplay assignment.

Chicago

With gabber Tom Duggan, WBKB's one man goldmine, recapping from ulcer surgery, Tom Casey is helming his afternoon stint. Jack Drees is working his late night crossboarder and Bob Elson subs on the Saturday afternoon sports half-hour... Luther Pierce is WBMM-TV's new technical operations manager vice vet Joe Novy who has resigned to take over management of WJOL, Joliet. Pierce comes to Chi after a 14-year hitch with CBS, New York... WBKB's Chet Robie cited by American Legion Post No. 226 for his vet hospital appearances... T. C. Murphy, ex-Chi NBC engineer, joined the staff at Teleline Studios... Telefilm Enterprises new Eastern sales rep for Jack Vanceovering's "Adventures Out-Of-Doors" sports film... With spring just around the corner, John Ott's Sunday afternoon "How Does Your Garden Grow?" hit SRO status on WNBQ... General Tire bankrolling Fulton Lewis telepic on WGN-TV... WBKB sales chief Jim Beach back to work after a hospital checkup... WBMM gabber Fahey Flynn narrated the Chicago Assn. of Commerce & Industry's new film lensed at Kling Films.

O'Neil's Revamp

Continued from page 25

garding the o&o's (and possibly the vidpix operation). Rice, who's a longtime program thinker with the web (and who will remain on the web payroll in addition to his new and expanded job, might very possibly—with all sources betting on it—end up as program boss of all the o&o stations (radio and tv) as with Dick Pack at Westinghouse. (Tendency today in a number of places where multiple ownership holds true is toward that kind of centralized program head.) Details, however, have not been firmed. Making Poor the new Mutual ad-

ministrative factotum is another indication of O'Neil's "shift to the o&o's." Poor (retaining his GT ties in case his aid is ever needed there) will in his new job be in a position to take over for the much travelling O'Neil. He'll help facilitate web matters that heretofore had to wait until O'Neil returned from one of his frequent out-of-town trips, and it will free O'Neil that much more to move around.

By appointing Hauser as v.p. program chief vice Rice indicates an end to actual "creative" programming at the web. Hauser, who's gained great prestige in the waning co-op setup, will, as it shapes now, be more of an administrative head in Mutual programming rather than an idea man. Incidentally, it's felt that Sally Ralner will most likely succeed him as co-op boss.

It's also reported that O'Neil hasn't finished with his revamping. At least one other on the v.p. level is reported in for a shakeup.

WTTG

Continued from page 24

a local show to take precedence over one coming from the parent network, it's seen where web topper Ted Bergmann might possibly have given okay to the unique move because it was felt profits from the 30 features on a local level might actually become greater than those being made from the Geritol stanza. A Dumont spokesman declared, however, that he didn't feel the WTTG move to have anything to do with Geritol's anking. He emphasized the "good friends" status of DuMont and Geritol, which has other web shows.

To strengthen WTTG's "indie" status, Arries, it's said, is negotiating more intensively with the various vidfilm syndicators.

Chrysler

Continued from page 23

have had to invest had it gone into "Producers Showcase," which was originally blueprinted by NBC for Chrysler sponsorship. As things turned out, Ford which subsequently latched on to "Showcase" along with RCA) appears to have cashed in on considerably more tv excitement. (Ford doesn't need it as much as Chrysler.) For that matter, Oldsmobile, which sponsors the Saturday night one-month series of Max Liebman specs, also responds with a "we're doing nicely, thank you."

It's still too early to determine the fate of the "Climax" melodrama series and the costly "Shower of Stars" musicals, but they're laying odds that unless there's a noticeable change for the better it'll be a one-season affair.

WOW, KMBC

Continued from page 28

bought from Arthur Church last summer by the Cook Paint and Varnish Co. A two-year contract with CBS is now only about six months old. It has a six months' notification of cancellation clause.

Just where this leaves KMBC and KMBC-TV isn't quite clear, according to R. B. Caldwell, chairman of the board of Cooks. Officials said they expect to continue in the status quo for the time being.

Presumably, KCMO and KCMO-TV will become the CBS basic after the six-month period expires. For the present they have access to CBS programs only if KMBC or KMBC-TV does not want them. Switch was announced here by E. K. Hartenbower, KCMO general manager, and by William A. Schudt, CBS veepee of radio station relations, and Herbert V. Ackenberg, v.p. of tv station relations.

KCMO and KCMO-TV are owned by the Meredith Publishing Co., Des Moines, which also owns WOW, Omaha.

Cleveland—Urban League cited five broadcasting outlets for "human relations awards" for 1954. At dinner where Harold Metz, RCA personnel director, spoke, League presented awards to WTAM-WNBK, WEWS, WSRB, and WJW. Sportscaster Jimmie Dudley also was cited for his activities. In comments, Metz said fear is more powerful than prejudice in blocking new employment opportunities for Negroes.

From The Production Centres

Continued from page 30

from New York to make them at reported \$10,000 cost to WTCN... Ian Singer, formerly of Milwaukee, an addition to the KSTP-TV announcing staff... Merle Edwards, one of Twin Cities' top disk jockeys, now has daily afternoon WMNS radio afternoon show after six years of all-night WMIN platter spinning which he has abandoned... Disk jockey Don Doty, ex-cowboy who performs under name of "Denver Don," quit WCOW to join WTCN where he fills the midnight to 6 a.m. slot... KSTP-TV's "Sunset Valley Barn Dance" making personal appearances throughout the state... Phil Gelb, member of U. of Minnesota faculty, several of whose plays have been produced on the campus and by little theatre groups here, has distinction of being first tv drama critic here. Makes trips to New York and tells about Broadway legit shows on a weekly WMIN-TV show that also includes his discussion of theatrical events here and the drama generally.

IN PITTSBURGH...

Edward Komperda, who staged Lawrence Lee's "Prometheus in Pittsburgh" on Channel 13, signed by Catholic Theatre Guild to direct "Outward Bound"... Ernie Roth has resigned as publicity director of WCAE to spend more time managing station's deejay, Jay Michael. Roth also has Buddy Marlowe, six-time "Chance of a Lifetime" winner, under contract and plans to add others to his stable... Jack Elias, WENS engineer, off to the Marines for a two-year hitch... Jan Andree of WPIT now writing a column called "Andree's Almanac" for the weekly East Liberty Tribune... Leonard Kapner, general manager of WCAE, and his wife vacationing in St. Petersburg... Joe Deane, KQV platter-spinner, wrote the words for "Scrape Off De Bark," a Calypso number just recorded by the Smith Bros. on Victor's X label. Danny Davis and Herb Weiner penned the melody.

IN CINCINNATI...

Alvin Sussman bows out Feb. 1 as film procurement director for Crosley tv stations in Cincy, Dayton and Columbus, O., and Atlanta. He came here in September, 1953 from CBS-TV, New York. Has not disclosed his future plans... Debut of DuMont's "Paul Dixon Show" on WLW-T brought word from John T. Murphy, Crosley Broadcasting Corp. vice president, that program is completely sold and has a waiting list of advertisers... "Eddie Cantor Comedy Theatre" series replaces "Pee Wee King's Flying W Ranch" show on Friday nights on WLW-T. King show, produced on WLW-T, also fed to Crosley tvers in Dayton and Columbus... Ohio State U.'s alumni secretary, Jack Fullen, has thanked WLW-C for its helping hand in sending the university's band to the Rose Bowl game at Pasadena. Station contributed spot announcements for two weeks. More than 5,500 donors gave nearly \$18,000... Paul Frank, vet news director of WTVN radio, has become assistant to Byron Taggart, general manager. Bert Sille, staff announcer for 10 years, fills Frank's former post.

IN CLEVELAND...

WXEL upped power from 46 to 316 kilowatts... Paul Wilhelm parted WHK flackery for Civil Defense... WDOX's Bob Anell dishing from Hotel Manager's Purple Tree... Jaquar Motors pacted segment of WGAR's Henry Pildner's hi-fi stanza... NBC's general manager Lloyd Yoder to Denver to hear Mrs. Alma Cella Yoder in solo stint with Denver Symphony... Todd Purse exiting WJW for Detroit announcing berth... Henry Levine, NBC Music Director, doing hour-long Saturday long-hair disk stint at 5... Louise Winslow doing daily audience-participation show from Halle Bros. Tearoom for WERE... Bill Mayer takes over daily Johnny Andrews WTAM Bandwagon emcee chores while Andrews cruises south... Gene Martin has joined the WTAM-WNBK news room.

IN PHILADELPHIA...

WIP's sales manager, Clyde Spitzner, was banged up in an automobile accident... WFIL stations paced local Radio Row with a four-day saturation campaign to build up the Mothers March on Polio, held Jan. 25 in Delaware Valley area. General Manager Roger W. Clipp set up project... Frank Pfaff, WIP, celebrates 24 years with the station Jan. 29... A total of 257,761 pennies were sent in to KYW commentator Ruth Welles in answer to her appeal to help rehabilitate a 17-year-old boy injured in an accident in a high school auto shop last April... "WFIL-TV University of the Air" starts its fifth year Jan. 31, with roster of college-level courses presented by universities, colleges and educational institutions in Delaware Valley.

Color Enigma

Continued from page 25

ure wouldn't be reached until "after mass production has been attained and continued for 12 months." Which puts the era of "economically feasible" tint well into 1956, at the minimum. Other manufacturers are much more bearish.

Crux of the matter is still the tube. As GE's Dr. W.R.G. Baker put it in explaining color tv's lag, "...the industry does not have a tube which it can mass-produce without fear of rapid obsolescence and large financial losses."

Still further complicating the picture are the two one-gun tubes in development by Philco and Chromatic, neither employing the old three-gun principle or the shadow mask.

Meanwhile, NBC and CBS continue to air their color specials, the former doing the specs, along with specials and the rotating regulars, CBS its "Best of Broadway," "Shower of Stars" and a much-reduced rotating schedule. Best estimates of completed tint sets stand at 20,000. Of these, it's estimated that 8,000-15,000 are actually in use, most of them in the hands of broadcasters and dealers. Who are the color specs aimed at? Principally the critics, who are expected to arouse public interest by their descriptions of the tintcasts. But the buying public, which tv so helped to sophisticate, just ain't biting at \$900 a bunch.

ALL ABOARD

for the Industrial Heart of America!

... where money is one of the most important products people make—and spend.

You get there faster with this triple-powered combination. Express service to, and sure connections with, the most active pocketbooks in the Ohio River Valley!



WSAZ-TV
CHANNEL 3 BASIC NBC NETWORK
MAXIMUM POWER
HUNTINGTON-CHARLESTON, N. Y.



WSAZ ABC
HUNTINGTON, N. Y.



WPKV NBC
CHARLESTON, N. Y.

REPRESENTED NATIONALLY BY
The KATZ Agency



Billy NALLE at the Piano • Organ • Celeste

I REMEMBER MAMA

• Radio Registry •



TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt. William Morris Agency

Television Reviews

Continued from page 31

was Miss Merman and the Kean Sisters attempting to make something out of "Little Girl From Little Rock" ("Gents Prefer Blondes"); they were forced to press hard to supply the element of cuteness. Betty & Jane Kean clowned it up in contrasting versions of "South America" ("Call Me Mister"), with four boys acting as props for the acro-iliac stuff. The frantic duo came on again near the finale in tophats for a romp pitched around their "show stop" at the London Palladium, complete with takeoffs, "Old Soft Shoe," a Sir Harry Lauder session and other impressions. They're a hearty team. Van gave a run-through of George M. Cohan familiars, plus the hoofology, giving briskness to the number—spoiled, however, by offish prerecording.

Show's opening salvo promised much in ariatic quickies from "Pajama Game" to establish the show-stop theme, with the ensemble flashing it up. But thereafter Julie Styne, handling the production with Nat Perrin, the CBS regular, and stager Seymour Berns came through with an in-and-out array that lacked spark in the overall. Maybe it was a case of having too much material on which to draw (with several click potentials discarded) and an insufficient arsenal of versatile talent for assignment to given numbers. A good show, yes, but below the level of a "baby spec." Trau.

IT'S UP TO YOU

With Mrs. David Hartley, Mrs. Cecil J. Newton, Mrs. William B. Scharfman, others

30 Mins., Thurs., 10:30 a.m.
Sustaining
WGBH-TV, Schenectady
High level discussion of Bill of Rights constituted the contribution by representatives of Albany Chapter, League of Women Voters, on a series of six originations called "It's Up To You" on a 13-week segment allotted the organization. The Schenectady chapter will consider "Today's Problems in the World of Trade," during the second half of block.

Long, careful preparation by Mrs. David Hartley, moderator, Mrs. Cecil J. Newton and Mrs. William B. Scharfman, was obvious in their analysis of free speech, free press and the other freedoms guaranteed by the Bill. For one program, that dealing with the Fifth Amendment and its provision against self-incrimination, Mrs. Sadye Zilin, an Albany attorney, was an added participant. Possibly it would have been wise to use other specialists, too, in light of the complexities involved.

Significant to show business was the fact that motion picture censorship came among the facets covered early in the series: Red Channels listings on radio and television people, in the final pickup on security and loyalty oaths. Censorship exchange had points of merit, but seemed to make an insufficient line of demarcation between the voluntary (Production Code) and mandatory (by states);

Available Producer's Man Friday

with solid background in
TELEVISION - RADIO - THEATRE
PRODUCTION AND SCRIPT
Write BOX V12455, Variety
154 West 46th Street, New York

did not probe deep enough. Comment on Red Channels was that it represented an example of an "unauthorized group" establishing its "own standards" and "casting aspersions" against a number of radio-TV participants. They were "fired from their jobs or lost their reputations and some of them were innocent."

Well educated and notably articulate—Mrs. Hartley is wife of a college professor; Mrs. Scharfman, of a physician, and Mrs. Newton, apparently of a somewhat similar background—the trio acquitted themselves creditably. Overall the views expressed were in the liberal side. Summary, offering a list of guidance books, stressed "faith in democracy and the individual's responsibility for freedom."

Jaco.

JUNIOR C. OF C. AWARDS With Edward R. Murrow, Lamar Buckner, Barry Bingham, Academy Chorale.

Producer-director: Ed Turner
Mins., Sat. 8 p.m.

Sustaining
WHAS-TV, Louisville.

Local television viewers were fortunate in sharing with some 2,000 members of the Junior Chamber of Commerce, who were in Louisville from all 48 states and Hawaii, the privilege of hearing and seeing 10 outstanding "Men of the Year," at a \$15 per plate banquet in their honor. Occasion was the bestowing of honors on 10 young men of America for outstanding achievement. Station cancelled "Two For the Money" and "My Favorite Husband" in order to include local audience in the important event.

Telecast got under way with the Academy Chorale, mixed vocal group singing "The Lord's Prayer," Malotte setting. Barry Bingham, WHAS and Louisville Courier-Journal and Times prez, made the opening statement and introduced Lamar Buckner, Junior C. of C. president, and head of some \$200,000 J. Cers. Buckner in turn presented Murrow, who delivered the principal address of the evening. Event was held in the Jefferson County Armory, and cameras were focused mostly on the dais. Young men to be honored were ranged at speakers' tables. Buckner called them down, one at a time, to present the Jaycees' distinguished service award plaques for 1954. Each recipient made a brief response. The 10 were selected from hundreds of nominees by a panel of judges selected by the National Jaycee organization.

Producer-director Ed Turner rates kudos for his handling of the production angles of the big affair.

WGN-TV's Rolling Stock

Chicago, Jan. 25.

It's video on wheels at WGN-TV which this week is putting its fourth remote mobile unit into operation. New remote truck cost \$87,500 and brings to nearly \$370,000 the sum the Chi Tribune station has invested in rolling stock. With the new air-conditioned unit, WGN-TV will have three tri-camera mobiles and a four-camera truck.

Major WGN-TV remote schedules include the Chi White Sox and Cubs home baseball games and the Saturday night DuMont wrestling pickups.

Of Suds, Slopes & Skis

Ottawa, Jan. 25.

Canadian Broadcasting Corp.'s board of governors will meet in Ottawa Feb. 18 to consider a request that radio broadcasts bankrolled by distillers and brewers be cut from 15 to 10 minutes each.

Request comes from Quebec Assn. of Broadcasters for a change in CBC regulations on this point to make it easier for stations to handle ski airters. In Quebec, Canada's top skiing province, brewers sponsor 15-minute shows giving up-to-the-minute reports on conditions of slopes and ski news. It is claimed the program planners have a hard time filling 15 minutes but could probably handle 10 minutes.

Inter-City Consultation On Cancer Diagnosis Marks a Tint TV 1st

Philadelphia, Jan. 25.

An inter-city color television diagnosis was carried out between this city, Washington and Baltimore when pathologists discussed and diagnosed a cancer case over the air during an operation on a Philadelphia woman.

Program staged by the Armed Forces Institute of Pathology marked the first time color-tv had been used between cities for consultation purposes. The closed circuit telecast was sent from University Hospital here to Baltimore and to the Walter Reed Medical Center, Washington.

The 46-year-old woman patient was shown anesthetized on an operating table, where the father and son surgeon team, Dr. J. S. Ravdin and Dr. Robert Ravdin, removed a tissue specimen. The specimen was examined by a pathologist in this city and by an AFIP pathologist. The Ravdins then continued with the operation, which was not telecast.

Televised preliminaries were part of a three-day AFIP symposium in Washington. Test to determine feasibility of inter-city consultation by color tv was transmitted by RCA.

TEXAS STATION SALE CUES \$250,000 SUIT

San Antonio, Jan. 25.

Suit for \$250,000 damages and a declaratory judgment revolving around KLBS, Houston, was filed in Federal District Court here Wed. (19) by the Howard Broadcasting Corp., here against Trinity Broadcasting Corp. of Dallas. Also named as defendants were Gordon McLendon, Bill Weaver, James H. Foster, and Foster and Homes Inc., all of Dallas, and Henry Homes of New York city.

Howard W. Davis is prez of the plaintiff corporation, and also owner of KMAC, a separate enterprise.

Involved in the suit is the purchase of KLBS, Houston, by the Trinity Broadcasting Corp., and an agreement between Davis and McLendon concerning radio time on the station already contracted for by Foster and Homes at the time of the purchase.

It is charged by the plaintiff that Foster, in attempting to extend the contract for another year beyond its termination on March 1, 1955, threatened Davis with "dire consequences" if he refused, and that Foster, McLendon or Weaver without Davis' knowledge had sold a contract for a year's broadcast time to a Houston advertiser at a reduced rate.

WCHS Personnel Revamp

Charleston, W. Va., Jan. 25.

WCHS and WCHS-TV underwent several personnel changes, on the top level as well as in some of the departments. General manager of the stations, John T. Gelder, picked John L. Sinclair Jr. as general sales manager of the combined operation. It was a promotion from WCHS sales manager, a job in which he'll be replaced by Robert M. Sinclair. Claude E. Wheeler takes over as retail sales boss of the tv side.

Stations got three new staffers, who move over in the same jobs they had at KNUZ-TV, Houston, Tex.: Larry Naylor becomes staff announcer; Daniel Kirk and Lynn Christian as directors.

Radio Reviews

MEET GERTRUDE LAWRENCE
With Oscar Hammerstein 2d, Barbara Aldrich, Richard Aldrich, Helen Hayes, Radie Harris, Leonard Lyons, Winthrop Aldrich, Vinton Freedley, Beatrice Lillie, Andre Charlot, Constance Collier, Jessie Matthews, Mary Margaret McBride, others
Producer: Bill Weinstein
55 Mins., Sun. (23), 7 p.m.
NBC, from N.Y. (transcribed)

A special show biz documentary in memory of Gertrude Lawrence last Sunday (23) over NBC proved to be not only a great tribute to a great lady but an unusual hour's entertainment in itself. The transcribed hour, obviously prepared with great love and care, provided a moving as well as absorbing experience as it presented a biographical portrait of Miss Lawrence in the form of reminiscences from friends and relatives, and excerpts from her own shows and songs. An unusually professional job of collating, editing and producing resulted in a smooth, varied, swift-running show. Informal, unostentatious, rich in color and detail, with intimate, unfamiliar facts, it did the late Miss Lawrence—and radio—proud.

Oscar Hammerstein 2d was not only a warm, devoted, shy narrator, introducing the various people involved, but he also added interesting anecdotes about Miss Lawrence in connection with her show, his "King And I." There was so much meat to the taped program. Sister-in-law, Barbara Aldrich told of the reaction of her patrician mother to the marriage of Richard Aldrich to Miss Lawrence; mama's reaction to the bumps-and-grinds "Jenny," and how Gertie won over both mama and the town. Helen Hayes spoke of Miss Lawrence's generosity, in time as well as money.

Bea Lillie, with whom Miss Lawrence started on Broadway in "Charlot's Revue"; Charlot, who gave Miss Lawrence her big boost; Johnny Green, who got his start by Miss Lawrence's generosity, reminisced about her. Mary Margaret McBride played back part of an interview with the actress 10 years ago. Leonard Lyons had some anecdotes. Her old schoolteachers, her chauffeur, and others, had their personal stories about Miss Lawrence to tell.

Through it all was woven an excellent musical background of tunes associated with Miss Lawrence, as well as her hit songs. These were heard as only Miss Lawrence could sing them: "Jenny," "Shall We Dance," "Limehouse Blues," etc. There was also a dramatic bit as the actress did the telephone monolog from Coteau's "Human Voice." Another amusing bit was Gertie's story of her mother and the Prince of Wales. It was all in good taste. Show

wound with Aldrich feelingly reading a tribute to his late wife from his recent book about her. Bron.

JOHN DERR SPORTS SHOW
With Art Hanes, announcer
Producer-Writer: Derr
15 Mins., Sun., 10:15 p.m.
CBS, from New York

It's another sportscasting for CBS sports director John Derr. The southerner (who still retains very audible traces of his background) moved into Sabbath eve with a new 15-minute rundown that had a lot editorially but left much to be desired orally in its preem last week (23).

Derr, who writes as well as produces the show, used gabber Art Hanes with hopes to break the possible monotony of one voice for 15 straight minutes. Hanes sort of rattled off the headlines and Derr followed up with a story. Actually, using Hanes in this fashion was a good way to break the monotony all right, but this fillip had its drawbacks; to use it seemed unavoidably unnatural. Hanes' words regardless of how Derr arranged them—in question form or as a straight statement of fact—sounded offbeat.

As for Derr himself, he had smoothly written material, covering all facets of sports; the stuff was even, to some degree, dramatic. But his reading didn't quite match his words. He was ill at ease in his spiel. Art.

MUSIC FOR THE MISSUS
With Lynn and Win Forman, Betty Parks, Ed Randolph, others
85 Mins., Mon.-thru Fri., 1:05 p.m.
WARM, Scranton, Pa.

"Music for the Missus," on WARM radio for about the past two years, something of a mid-day tour de force, covering the music and gab standards of the regular deejay session and expanding to farm news, flashes out of distant (and urbane) Philadelphia, plus vis-a-vis with housewives via the amech. Helming the daily run-on-athon are Lynn and Win Forman, and for all the format's convolutions, the stanza mainly evolved as slovenly-paced and overly-commercialized.

Both Mr. and Missus have pleasant voices, with obvious professional knowhow, but Win's conversation on the phone (two-way taped segment) left too many gaps in interest; he could go so far in stretching the little insignificances of home life. When, during this part of the show, he also seemed to finally change to gab of the theatre, an item with more universality than how Mrs. somebody met her husband, there was a sense of relief. However, Forman here unleashed the show's most outstanding downbeat fillip. It sounded at first as though he were just using some of his normal gab license in describing the local Capitol Theatre bill, but from a service it turned into seven minutes of commercial. Art.

complete coverage
PHILADELPHIA
trading area

COMING SOON

**SUPER
POWER**

316,000 WATTS

WDEL-TV

WILMINGTON

PHILADELPHIA OFFICE

1500 Walnut Street, Suite 1205
Telephone Kingsley 6-4020

STEINMAN STATION

Represented by

MEEKER TV, INC.

New York Chicago Los Angeles San Francisco



THE
Acknowledged
LEADER

- MEET CORLISS ARCHER
- MR. DISTRICT ATTORNEY
- TIMES SQUARE PLAYHOUSE
- YESTERDAY'S NEWSREEL
- I LED 3 LIVES
- FAVORITE STORY
- BOSTON BLACKIE
- THE CISCO KID
- SPORTS ALBUM
- STORY THEATRE
- THE LIVING ROCK
- YOUR TV THEATRE

ZIV

TELEVISION

1529 Madison Road
Cincinnati, Ohio

New York
Hollywood

Reprinted From *VARIETY*, JANUARY 19, 1955

“Look, Ma,

“Despite the fact that she and restricts herself to a limited strictly on her own talents, Jo Stafford is the winning jackpot among the 15-minute 8 p.m. time slots.

“Miss Stafford’s 19.9 in Perry Como’s, but latter’s is a win on his three-times-a-week airing nights on CBS-TV, is sponsored by

Jo Stafford reaches

No Guests"

only has a once-a-week exposure
d format sans guests and relying
fford has hit the No. 1 Nielsen rat-
tv musicals, a staple of the 7 to

the latest tallies is the same as
ekly composite percentage based
gs. Miss Stafford, heard Tuesday
y The Gold Seal Co."

5,538,000 homes!

Court Upholds FCC in Granting VHF in Portland; Plan March Bow

Washington, Jan. 25.

U. S. Court of Appeals here yesterday (Mon.) refused to stay the action of the FCC in awarding channel 12 in Portland, Ore., to Oregon TV Inc. The case was taken to court by Columbia Empire Telecasters, Inc., which, along with Northwest TV & Broadcasting Co., had been turned down in a contest for the channel. Commissioners Rosel Hyde and Robert Bartley had dissented in the grant to Oregon.

Oregon TV will now be free to proceed with construction of the station and plans to be on the air in March as Portland's second VHF station. Meanwhile, a final decision on a four-way fight for a third VHF channel (8) is expected soon. Examiner Elizabeth Smith recommended that the channel be awarded to Mrs. Dorothy Bullitt's North Pacific TV, Inc. but it's rumored the commission may give the channel to Westinghouse.

Start of the second VHF station may pose an interesting situation regarding NBC affiliation now held by George Storer's Ultra High KPTV, first UHF in the nation. If Storer holds the affiliation, Portland, which has 88% UHF saturation, will be the only city with two V's where the NBC station is UHF. Oregon TV plans to go on the air with ABC programs.

TVing Press Confab

Continued from page 25

committees and the activities of the executive branch of the Government."

With the President having opened executive proceedings to radio and tv on two occasions (the first was a Cabinet meeting last fall), it can be expected that efforts to televise proceedings of the Judicial branch will now be accelerated. Certain arguments before the Supreme Court would make fine tv fare, it's been pointed out, if equipment facilities were provided. Since the proceedings are open to the public, broadcasters will doubtless contend, there is less reason to withhold them from the viewing audience than the President's news conferences, which are open only to accredited reporters.

Reactions Varied

In more critical quarters, it's felt that the White House has now embellished the news conference with the show biz techniques of tv for political purposes (Steve Allen kiddingly referred to it as "Robert Montgomery Presents"). It's "a good gimmick," said one source, pointing to its potential political impact. Syndicated columnist Thomas L. Stokes referred to it as "an experiment in theatre."

If the reactions to the televised Cabinet meeting just prior to the

November election are any guide, it can be expected that the use of the press conference at an opportune time to attract a nationwide audience will result in "equal time" demands. Democrats may claim that by editing out undesirable footage and including Presidential replies to conveniently "planted" questions, the party in power is given an enormous political advantage.

The big unknown in the development is how often the White House intends to release film of the conferences. Considering the high costs involved, it's doubtful that all networks would soon repeat the coverage of last week. It appears more likely that portions will be used as a part of news shows. However, the President's new conference will gain a far greater audience.

'Entertainment'

Continued from page 25

ed by Ray McKinley and including such sidemen as Billy Butterfield, Bobby Hackett, Mel Powell and Bob Christian. There'll be a couple of guest acts each day.

Oberfelder's theory in launching a segment of such dimensions is that the Gotham viewing public is tired of cooking shows, fashion segments and interviews, that it wants entertainment. He feels that the show throughout the week will sample every tv home in the city, that once viewers tune in they'll come back and that the show itself will raise the sets-in-use period during the afternoon from its current 17% average.

1st Client Pacted

Program will be sold on a participating basis, with the first client already in the house. It's Brown & Williamson Tobacco, which has bought a participation a day for 52 weeks for its Raleigh ciggies. Under present plans there will be some 25 one-minute participations available, along with station breaks and station ID's. Cast will be available to do the pitches.

Under the revamped lineup, station's signon at 8 a.m. is "Tinker's Workshop." It's followed at 9 by the network's "Breakfast Club." At 10 there will be two half-hour filmed dramas, while a new nursery-age show, "Romper Room," comes in at 11-noon. "Romper" is a Bert Claster package that's on a half-dozen different stations as a live segment, employing a licensed teacher and a half-dozen nursery-age children who are unaware they're on-camera. At noon, "Corny the Clown" continues in its slot, followed by "Entertainment." At 3 there's another dramatic filmed segment, and Joe Franklin's "Memory Lane" stays in at 3:30. From

4 to 6, it's western films, with "Hopalong Cassidy" staying in the 4-5:15 slot. Weekends and evenings will remain unchanged, with the new schedule taking effect Feb. 23, day of the "Entertainment" prem.

Permanent "Entertainment" production staff will be headed up by Robert Claver as exec producer, with Alan Potash and Lee Davis as directors (each will do the live show one week, while the other rehearses the next week's show, taking that on the air). Bob Arbogast and Al Manning as writers, and a staff of production assistants and assistant directors. Show will use three cameras, plus a fourth for commercials (with one of the three available as a second commercial camera), will make maximum use of mobiles and will use flying sets, a departure from the norm. Guest acts, incidentally, won't be billed beforehand, with the theory being as word gets around that they're good acts, people will tune in to see who's on.

New York State's Vast TV Wealth Cited In Commerce Dept. Report

Albany, Jan. 25.

The massive scope of New York's television coverage and production was brought out this week via a lengthy report in the Commerce Review made by the State Commerce Department. For example, not only has N. Y. state got the largest number of video sets in use, but the report showed that of the state's 24 video outlets 12 were already geared for tint with the probability that another three will be treated for multichrome by the end of '55.

An interpretation of the Department report on "Television Broadcasting in N. Y. State" shows the area, with its 4,000,000 sets (14% of all those bought in the U. S. since '46) and almost total geographic saturation, to be one of the richest tv advertising lodes in the country.

Making a few predictions, the report's authors traced the probable growth in color video set usage in N. Y.: By the end of '55, there'll be 150,000 sets in use, with sharp increases each year thereafter until '58, there'll be 5,000,000.

This expected success with color is taken as just one of the many developments making the state a key video market. The Department observes that five cities—Albany, Binghamton, Buffalo, New York and Troy—have closed circuit facilities available "to the business community and to the general public." In pursuing this theme of never openly declared "we got more tv of any kind than anybody else," the report implied that the 15,000,000 state residents offer the greatest tv ad market in the world. (A chart shows that "in many areas there are almost 100 sets for each 100 families.")

PROTESTANTS LAUNCH NEW RADIO-TV CENTER

Atlanta, Jan. 25.

New Protestant Radio and Television Center was formally dedicated Wed. (19) with Methodist Bishop G. Bromley Oxnam, of Washington, D. C., as principal speaker in the studio chapel.

Center is the only interdenominational owned and operated set of studios for the production and distribution of religious radio and tv programs in America. Its owners are five denominations: United Lutheran, Episcopal, Methodist, Presbyterian, U. S. A. (Southern), and Presbyterian, U. S. A. (Northern).

Each denomination retains its identity, although production and distribution facilities are shared. Each accepts a time schedule for its use and has full freedom in developing its own programs. Each assumes its own production costs.

On the Center's leading program, "The Protestant Hour," each denomination has a series to present its own speakers and messages. Each group has its own individual programs, too.

Center, located on a five-acre tract, represents an investment of \$400,000 in the two completed units. And it is debt free. The land was given to the Center by Emory U. and the Center already has title to adjoining property for future expansion.

Moscow's Color TV

Washington, Jan. 25.

The color tv system about which the Russians are bragging may be one with a color wheel on the receiver, similar to what CBS developed in this country and to the color wheel for Kinemacolor motion pictures of a generation ago.

A Soviet broadcast to Czechoslovakia, just monitored in Western Europe, announced:

"Leningrad constructors and engineers have built transmitters and receivers capable of transmitting and receiving color. At the Moscow television center, a new metal tower has been constructed in the form of a quadrilateral pyramid with a special aerial on the top for the transmission of misignals both in color and sound. For the reception of color signals, an experimental television receiving set has been constructed which differs from customary television receivers by a rotating transparent disc with special light filters, placed in front of the screen."

The Soviet broadcast also claimed the Russians invented the first color tv in 1925.

I-Man Radio

Continued from page 28

having been made in Detroit and Hollywood and with Chicago as the next target.

The web, meanwhile, has snagged some new business. Sleep-Eze Co., Long Beach, Calif., is down for five minutes of Galen Drake's Saturday chatter. Show started last week on regional network and goes to full web March 5. Milner Products (Pine-Sol), backing quarter-hour of Robert Q. Lewis' Saturday a.m. stanza, increased to 20-minute seg and added another product, Perma Starch. Vitamin Corp. of America pacted for two participations in "Amos 'n' Andy Music Hall" and Rexall Drugs bought in for a pair in mid-February. (Rexall is former sponsor of "A&A" Sunday airer.) Pharmaco (Feenamint) inked for three-a-week of Wendy Warren on CBS, Pacific net. Bristol-Myers (Bufferin), which had been mulling axing of quarter-hour of "Arthur Godfrey Digest," made an about-face and will stay with the show's 8:30-45 slice on Fridays. Among Godfrey's ayem renewals are Pet Milk, Toni and Glenmore. Three clients—Lever Bros., Kellogg and Pillsbury—repeated Art Linkletter's "House Party."

Ferry-House Seed is in again for its annual (14 weeks) pre-planting identification with "Garden Gate" starting Feb. 19, making the 10th straight years of such sponsorship. It's aired 9:30-45 a.m. Saturdays and repeated on WCBS, N. Y., Sunday mornings at 8:30.

Heart Fund

Continued from page 28

does a piano solo filmed on the Coast. Lucy & Desi then close the show.

Besides the film, the Heart Fund is making available its regular kit for broadcasters, which for tv includes a two and one-half minute spot by Kirk Douglas, one-minute spots by Joan Fontaine, Robert Young, Basil Rathbone, Martha Scott, Burl Ives and American Heart Assn. prexy Dr. E. Cowles Andrus. Radio kit includes four 15-minute shows starring Jimmy Durante and Helen Traubel, Dinah Shore and Patrice Munsel, Benny Goodman and Milton Cross and Frank Sinatra and Lauritz Melchior, plus some 30 spots and a special series of disk jockey spots. Fred Arkus, national public relations director of AHA, is finalizing plans for the big drive push. All the program facet were coordinated by Radio-TV director Hal Marc Arden.

5-Min. Capsules

Continued from page 25

ently, they claim. But it's important that the way be cleared, so that their cameras can look in on "great debates" or other hot domestic and foreign issues that comes before the House or Senate.

Last week's film in its White House-"censored" form consumed about 23 minutes, with the seven-minute slack (to the half-hour mark) filled out by covering narrative, interpretation, etc. Some tv news chiefs did not feel the omitted seven minutes or so contained any earth-shaking news as far as the television audience is concerned, though in this they were at odds with several top Washington correspondents. The latter carefully lined up the omissions (inaccurate in at least one major instance by a major daily) and for the first time in months a full transcript of the conference was published by a few newspapers.

WSB-TV Throws Open Facilities for U. of Ga. Journalism Students

Atlanta, Jan. 25.

WSB-TV, owned and operated by Atlanta Newspapers, Inc., publishers of p.m. Journal and a.m. Constitution, Saturday (22) inaugurated what it claims as a "first" by providing its tv facilities to journalism students for program production.

First program in the series, titled "Campus: Georgia," was presented by selected students in the U. of Georgia's Henry W. Grady School of Journalism. The televised 30-minute program, to be offered each Saturday afternoon, will be the end product of a workshop arrangement whereby television majors in the Henry W. Grady School at Athens receive practical experience in the WSB-TV studios.

This workshop training idea was developed as a co-operative effort by George C. Biggers, president of ANI; J. Leonard Reinsch, managing director of WSB radio and tv properties; Outler; and President O. C. Aderhold, of the U. of Georgia; and Dean John E. Drewry, head of the Grady Journalism School.

St. Louis—Emerson Russell, St. Louis advertising and public relations exec, has been appointed gen. mgr. of radio station KFLO.



Eileen BARTON

January 30

MAX LIEBMAN'S
SPECTACULAR
NBC-TV
CORAL RECORDS

REHEARSAL HALLS

LARGE BALLROOMS, STAGE,
BY DAY, WEEK OR MONTH

REASONABLE RATES

BEETHOVEN HALL

210 E. 5th St., New York City
OR 4-0459



EVERY DAY
ON EVERY CHANNEL
TV
BROOKS
COSTUMES

3 West 42nd St., N.Y.C. - Tel. PL 7-5900

STANDARD SOUND EFFECT RECORDS

Now Available in New York at
CHARLES MICHELSON, INC.
15 W. 47th St. PLaza 7-0495

TelePrompTer

Shows are better;
Each speech perfect
To the letter.

TELEPROMPTER



NEW YORK

300 West 43rd St.
Phone: JUdon 2-3800

CHICAGO

RAYMOND HAGEN
177 North State St.

LOS ANGELES

GEORGE KANE
6151 Santa Monica Blvd.

WASHINGTON

FRED BARTON
1346 Connecticut Ave.

TORONTO

S. W. CALDWELL, LTD.
447 Jarvis St.

—and other principal cities in the U. S. and Canada

'YOU GOTTA BE DIFFERENT'

400 Vidfilms at \$9,500,000 On Ziv Production Schedule for '55

Hollywood, Jan. 25.

Ziv TV production chief Babe Unger reports company will begin moving into its new quarters at American National Studios, which it bought recently, in early spring, with a production sked of 400 vidfilms, twice the output of last year. All of Ziv's product is being lensed in color, he added.

Production expenditure on the various series is estimated at \$9,500,000. Company, currently quartered at California studios, expects to complete its shift to ANS by mid-summer. No decision has been reached as yet as to how many of the seven stages there will be utilized by Ziv, but it's probable company may lease some space to other outfits.

Unger disclosed company has a new series, "Scientifiction Theatre," with production already under way on 39 in the group. In addition Ziv has blueprinted for this year 39 Eddie Cantor Comedy Theatre telefilm, 39 "Meet Corliss Archer," 39 "Mr. District Attorney," 26 "Cisco Kid," and 39 "I Led Three Lives." Five additional series are planned, but decision on vehicles hasn't yet been made. "My favorite Story" series may be resumed.

Lesser's Major TV Catalog Expansion

Major TV Productions is practically doubling its vidfilm catalog as well as increasing by three its field sales force. Telepix outfit has picked up new skeins which prey Irving Lesser says are in keeping with Major's affinity for religious and longhair properties. Additionally, Lesser has added eight new features to the catalog, bringing the total number of full-length pix for tv up to 46.

Three of the new series, each so far containing 13 films, are of the half-hour variety. First there's "Enchanted Music," moderated by Julliard School of Music prof. Robert Lawrence, who interprets symph, ballet and opera as performed on screen. Show, produced by George Richfield, has another 13 upcoming shortly. There are 13 half-hours of live fairy tales due for Major, too. Produced by Otto Austin (in Lima, O.), only the pilot is completed now. And of the third 30 minute property, "World's Powderkeg," three of the first 13 are ready. They are "Mau Mau," "Costa Rica" and "Southeast Asia."

Lesser is dickering for the remainder of the last group of shows with the various governments involved, assuring that the documentaries will all be in town soon since he's already begun sales on them. The 15-minute series, "Music for the Millions," has 39 completed. It stars pianist Miklos Schwalb.

The three field appointments made by Lesser include pitchmen Myron Mills in Washington, D. C., Howard Grafman in Chi and Sam Elkins in San Francisco.

G-K Mulls New Unit

Hollywood, Jan. 25.

Gross-Krasne Productions, which turns out commercials for Lever Bros. concurrent with its production of "Big Town" for the soap company, for RCA and General Motors, among others, is considering exiting the commercial production field and form an indie unit which would continue with the G-K accounts. Unit would be headed by Vernon Clarke and Sam White, G-K's veep in charge of commercial production and director of commercials respectively. Pair have left G-K in a reorganization of the studio.

Unit, if set up, would be financed by G-K, would handle the same clients and would presumably operate on the California Studios lot.

Weschler to SG

Screen Gems' expanding advertising-promotion-publicity setup under Eli Harris expanded into another area last week, with Robert Weschler leaving Benton & Bowles to join the Columbia telepix subsid as sales promotion manager. Harris now has a separate publicity operation under Frank Young, a merchandising-exploitation setup under Joyce Selznick and the ad-promotion operation which he handles.

Firm also added to its commercial sales staff last week, with Ezra Baker joining the four-man sales unit. Baker was director of sales at International Motion Picture Studios before moving to Screen Gems.

Gruskin's 'Pepe,' 'Arabian Nights,' Chevalier Agenda

Now that his European-made "Flash Gordon" series is entrenched in the vidfilm sweepstakes, Ed Gruskin is currently in this country negotiating for financing and distribution deals on some upcoming projects.

Initially set to roll is the "Pepe Le Moko" series, which will start shooting around May 1 in North Africa. This will mark the tefoff for Ed Gruskin TV Ltd., his new setup now that he's severed partnership with Marty Poll, latter now with Theatre Network TV, Motion Pictures for Television, which handles distribution on "Flash." Will ditto on "Pepe." Latter series is being scripted by Lou Morheim (ex-Metro).

Also on the Gruskin agenda is an "Arabian Nights," series, which will be filmed either in Yugoslavia or North Africa. Gruskin has the vidfilm rights on Maurice Chevalier for a projected half-hour syndicated series called "Rendezvous With Chevalier."

50G RERUN COIN TO SDG IN 6 MONTHS

Hollywood, Jan. 25.

Screen Directors Guild has obtained nearly \$50,000 in rerun coin for its members in the past six months, after stepping up its chores as a clearing house for collection of tv residuals due meggers.

SDG has received checks totaling \$11,825 in payment for third-runs of vidpix from Sovereign Productions, for 21 directors who worked on the telefilms involved.

Directors cut in on this particular rerun pie are Sheldon Leonard, Robert Stevenson, Leslie Goodwins, Tim Whelan, Douglas Heyes, Edward Cahn, John English, John Brahm, Ralph Murphy, Sidney Salkow, Reginald LeBorg, Arthur Ripley, Lew Landers, Alfred Green, Axel Gruenberg, Maxwell Shane, Felix Feist, Richard Quine, Frederick Stephani, Jean Yarbrough and William Asher.

OF's Sales Revamp

Official Films finalized the revamp of its sales department last week, moving Frank O'Driscoll into New York as eastern sales chief and setting Jack Garrison as midwestern sales manager. Veepee Herman Rush was previously set as topper for the Coast and has already set up shop there.

O'Driscoll, a former Motion Pictures for Television regional manager, joined Official a year ago in the Detroit office. Garrison, head of Official's St. Louis office, will head up the midwestern operation out of his same St. Loo headquarters.

RUN-OF-MILL VIDPIX SCORNE

By BOB CHANDLER

Production of telepix fare for syndicated sale has bogged down, and it's only now that producers and distribs have begun to become aware of the pitfalls of conformity. Latest policy manifesting itself among several exhibs is that of hands-off on the run-of-the-mill packages that fall into the stereotyped veins current on the syndicated marts. New approach of the distribs is, "It's gotta be different."

Fact of the matter is that syndication has gotten to the point where one show is pretty much like the next in its own classification, be it crime, western, adventure, dramatic anthology, adventure or comedy. It's merely a matter of resemblance of one show to another in the programming sense, but a matter of a depression of sales potential for all shows. Attitude of many filmbuyers is that one show is like another, and consequently it doesn't matter which they buy as long as they can get it cheap. As a consequence, the quality property which has the maximum of production knowhow and creativity gets short shrift in the marketplace, and the similarities among shows have been used as a price depressant by filmbuyers.

Moreover, the entire trend toward conformity and sameness, originally undertaken as a means of caution—the "safe bet, the show with a track record"—has further injured the syndicators' avowed aims of competing with the networks in terms of quality. With the wide field of choice available to the filmbuyer, the truly creative show of a quality equal to network calibre can't compete in terms of price and production cost.

Not that the syndicators are particularly concerned about the general industry aspect, but where it hits them in their own pocketbook they've become alarmed. Feeling now is that a packager has got to have something unique if he's to get a distribution or financing deal from the distribs. Trend toward production and distribution of soap operas, for example, though it's still in the talk-only stage, represents a desire by the distribs not only to enter a field where time slots are readily available, but to move into a category of programming where the competition isn't fierce and where there are as yet no look-alikes.

Word has already gone out from several syndicators that "it's gotta be different." Flamingo Films topper Sy Weintraub, for example, has taken on only three properties in the past several months, all of

(Continued on page 42)

Cedric Adams May Host 'Star & Story' In 14-City Bakery Spread

American Bakeries may-put Cedric Adams, Minneapolis Star-Tribune columnist, on film as host of the "Star and the Story" series, which American sponsors in Minneapolis via WCCO-TV under the title "Cedric Adams Presents." Series opened there last week with Adams on live as the host, and American was so satisfied with the results that it bought the series in Duluth and is negotiating with Official Films for 14 additional markets.

Duluth buy makes it mandatory that Adams be on film, even if the 14-market deal isn't consummated. Young & Rubicam of Chicago, which reps American, will set a production deal for filming of Adams' openings and closings.

'Museum's' 16 Markets

Sterling Television has doubled sales on "Movie Museum," the quarter-hour vidfilm skein, in the past fortnight. Sales moving from eight to 16 markets.

There are 100 "Museum" pieces in tow.

MCA Buying Autry-Rogers Oaters From Republic for TV at \$30,000 Each

Gee, Ma, a Wurlitzer

It pays to play the right organ on tv film. Because Mode-Art, a Pittsburgh telepixery, has Ken Griffin, playing a Wurlitzer in a new quarter-hour film series, the musical instrument manufacturer has promised to pitch the show for local sponsorship to each of its some 400 dealerships.

If the skein, to be distributed by Mode-Mart subsid Syndicated Films (which has been handling the quarter-hour "Sportsman's Club"), isn't bought by the local Wurlitzer dealer, the outfit can always take the show elsewhere, but the Wurlitzer tie is at least a better start than no contact at all. Besides, the Griffin "Melody Lane" stanza has been getting another assist from Wurlitzer—free publicity from the latter's N. Y. office.

Money for Mona Series as Key To Jamaica Kickoff

Next few weeks should determine the disposition of the Jamaican Film Centre's first venture, the Mona Kent soaper series which will go into production in about six months. Miss Kent this week finished her first shooting scripts on the series, which has been titled "Judge Me Not," and the American trio of Martin Jones, Henry Olmsted and Gordon Knox, who are partnered with the Industrial Development Corp. of Jamaica in the venture, will have completed their budget estimates on the quarter-hour strip.

Talks on sales and distribution have been hanging fire, awaiting completion of the shooting scripts and the budget estimates. Jones said he's talked seriously to at least one network, several interested national sponsors and to syndicators, but consummation of any deal awaited a final budget figure. Also waiting on the budget is Judith Evelyn, who's been asked to take the lead. Jones said, however, that budget estimates will determine whether they can meet Miss Evelyn's price. According to Jones, soaper will have to be budgeted at well under \$13,000.

Meanwhile, other phases of the operation are going ahead. Miss Kent is working on shooting scripts, and expects to have about six months of scripts finished within the next three months. Jones, Olmsted and Knox are dickering with Independent theatrical producers to use the Jamaican facilities (plans are for two large soundstages, one of which would be devoted to features, the other to two simultaneously produced telepix series). Finally, the Jamaican interests are in Miami this week commissioning architects to draw plans for the studios. Site of the studios, incidentally, is three miles outside Kingston on the grounds of an agricultural college, with office buildings, storage space and dormitories available to the enterprise.

Cates' Own Setup

Jerome Cates, who resigned as national talent coordinator of United Cerebral Palsy several weeks ago, has set up his own telefilm production outfit, Jerome Cates Enterprises. He'll produce and sell vidpix, and may also rep Coast producers in N. Y.

Before joining CPA, Cates was with the Hal Roach Jr. and Roland Reed telefilm production outfits on the Coast.

Republic's old Gene Autry and Roy Rogers features, the subjects of litigation which went to the Supreme Court, reportedly will be turned over to MCA-TV for sales to television. MCA prexy Lew Wasserman and Republic topper Herbert J. Yates are understood to have agreed on terms whereby MCA will get exclusive television distribution rights to the oaters for about \$30,000 per pic.

The deal would put MCA-TV into the feature film field for the first time. MCA recently became the largest handler of syndicated film via its absorption of United Television Programs. It's not known whether deal would be an outright sale or a longterm license deal.

In turning the oaters over to MCA, Republic would bypass its own television distribution subsid, Hollywood Television Service, which sells released-for-tv features from the Republic library as well as one series produced by Republic especially for tv. Also bypassed would be CBS, which airs the Autry half-hour television series, and NBC, which dittoes with Rogers. ABC, which also negotiated for the pix, is understood to be out of the picture now.

Features were the subject of a protracted litigation, with Rogers and Autry attempting to enjoin Republic from releasing them to tele. Case went to the U.S. Supreme Court, which a few months ago ruled in Republic's favor.

Hutton, Gal Orch As Guild Tinters

Guild Films this week added another musical series to its expanding production roster, signing Ina Ray Hutton and her all-girl orch to a 39-picture series to be shot in color. Show will be the fifth musical in the Guild stable, the others being Liberate, Florian Zabach, Frankie Lane and Connie Haines. Production starts in April on the Coast.

Series is the fourth to be signed since Guild's agreement with Vitapix, others having been "The Goldbergs," "Confidential File" and "It's Fun to Reduce." It's also the fourth Guild series to have been adapted from a live tv'er on the Coast, where Miss Hutton has been airing for the past four years. Others were "Liberace," "Life With Elizabeth," and "Confidential File." "Fun to Reduce," incidentally, was a live tv'er in Pittsburgh. Miss Hutton's segment is slated for September delivery to the Vitapix lineup and other outlets.

Official-Chertok Deal Off As Luckies Nix 'Secretary'

Negotiations between Official Films and Jack Chertok for a new western series, "Steve Donovan, Western Marshal," have broken down, but behind the no-deal outcome was the refusal of the American Tobacco Co. to release rerun rights on Chertok's "Private Secretary."

Official wanted the "Secretary" fringe and rerun distribution, and was willing to finance and distribute the western series in addition to get the Ann Sothern starer. Negotiations proceeded along that tangent until American Tobacco and BBD&O gave Chertok a definite thumbs-down on "Secretary" reruns. Although Chertok owns a piece of the series, his contract with American calls for the ciggie company to control all residual and other licensing rights as long as they sponsor the show. Chertok consequently was left out in the cold on both deals with Official.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	NOVEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
BOSTON <i>Approx. Set Count—1,200,000</i> <i>Stations—WBZ (4), WNAC (7)</i>									
1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	37.4	73	51.2	U.S. Steel Hour	WNAC	13.3
2. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	36.4	85	42.9	On Stage	WBZ	4.1
							Nightly News Letter	WBZ	8.8
3. Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:30-11:00	21.4	57	37.3	Cavalcade of Sports	WBZ	19.2
							Sports; Greatest Fights	WBZ	12.3
Libeance (Mus)	WBZ	Guild	Sun. 3:00-3:30	21.4	56	38.2	Football	WNAC	17.0
5. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	21.2	77	27.4	News—Victor Best	WBZ	5.5
							Rin Tin Tin	WBZ	6.0
6. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	20.9	76	27.6	News—Victor Best	WBZ	9.6
							On Stage	WBZ	3.8
7. Annie Oakley (W)	WBZ	CBS	Fri. 6:00-6:30	20.3	85	23.8	Big Ten Hi-Lites	WNAC	3.2
8. Badge 714 (Adv)	WNAC	NBC	Wed. 6:30-7:00	17.9	69	26.1	News—Victor Best	WBZ	9.3
							You and Your Health	WBZ	7.1
9. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	17.4	61	28.7	News—Victor Best	WBZ	9.0
							Starring the Editors	WBZ	12.9
10. Kit Carson (W)	WNAC	MCA	Mon. 6:00-6:30	15.9	61	26.2	Space Ranger	WBZ	10.0
CLEVELAND <i>Approx. Set Count—1,100,000</i> <i>Stations—WNBK (3), WEWS (5), WXEL (8)</i>									
1. Libeance (Mus)	WEWS	Guild	Wed. 9:00-9:30	31.8	49	64.7	Kraft TV Theatre	WNBK	22.9
2. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	31.0	91	34.2	Inside Catholic Schools	WEWS	3.7
							Sports Page; Film Short	WEWS	1.8
3. Cisco Kid (W)	WNBK	Ziv	Sat. 6:00-6:30	28.1	84	33.5	Poika Time	WEWS	4.8
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	26.8	50	53.6	You Asked for It	WXEL	14.9
5. Superman (Adv)	WNBK	Flamingo	Mon. 6:00-6:30	25.8	80	32.4	Desert Deputy	WXEL	3.8
6. Abbott & Costello (Com)	WNBK	MCA	Tues. 6:00-6:30	23.4	74	31.6	Desert Deputy	WXEL	5.3
7. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	21.6	72	30.2	Meet Corliss Archer	WEWS	5.3
8. Wild Bill Hickok (W)	WNBK	Flamingo	Wed. 6:00-6:30	21.2	73	29.0	Desert Deputy	WXEL	4.0
9. Janet Dean, R.N. (Dr)	WNBK	MPTV	Tues. 7:00-7:30	16.9	57	29.8	Pooch Parade	WEWS	11.3
							Meet Your School	WEWS	6.1
10. Ramar of the Jungle (Adv)	WEWS	TPA	Sat. 5:00-5:30	15.8	54	29.3	Bowling	WNBK	11.6
SAN FRANCISCO <i>Approx. Set Count—900,000</i> <i>Stations—KRON (4), KPIX (5), KGO (7), San Francisco; KQVR (13), Stockton</i>									
1. Badge 714 (Adv)	KPIX	NBC	Wed. 9:00-9:30	30.0	50	59.6	Kraft TV Theatre	KRON	18.4
2. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	25.6	62	41.0	CBS News—D. Edwards	KPIX	7.8
							Perry Como	KPIX	7.8
3. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	23.4	52	44.8	Favorite Story	KRON	13.8
4. Mr. District Attorney (Adv)	KRON	Ziv	Fri. 10:30-11:00	22.8	88	25.9	News—W. Winter	KPIX	3.1
							Notre Dame Football	KGO	1.3
5. Life of Riley (Com)	KGO	NBC	Mon. 7:00-7:30	22.5	38	59.2	Studio One	KPIX	23.6
6. The Whistler (Myst)	KRON	CBS	Wed. 10:30-11:00	22.1	81	27.2	News—W. Winter	KPIX	5.0
							News; Sports	KPIX	2.8
7. Libeance (Mus)	KPIX	Guild	Sun. 9:30-10:00	21.6	38	56.3	Television Playhouse	KRON	29.7
8. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	21.3	53	39.9	CBS News—D. Edwards	KPIX	9.1
							Perry Como	KPIX	8.8
9. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	21.1	59	35.6	Adventure Time Science Lab	KRON	8.1
							Shell News	KRON	5.6
10. Star and the Story (Dr)	KPIX	Official	Sat. 10:00-10:30	20.6	40	51.7	George Gobel	KRON	25.6
SEATTLE-TACOMA <i>Approx. Set Count—320,000</i> <i>Stations—KOMO (4), KING (5), Seattle; KTNT (11), KTVW (13), Tacoma</i>									
1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	45.0	76	59.2	Dinah Shore	KOMO	7.7
							Name That Tune	KTNT	6.7
2. Superman (Adv)	KING	Flamingo	Mon. 6:00-6:30	34.0	72	47.2	Ramar of the Jungle	KTNT	8.4
3. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	32.8	75	43.8	Adventure Time	KTNT	5.8
4. Libeance (Mus)	KING	Guild	Wed. 8:30-9:00	32.1	47	68.6	My Little Margie	KOMO	24.9
5. Life With Elizabeth (Com)	KOMO	Guild	Mon. 7:00-7:30	28.8	51	56.8	Studio One	KTNT	17.7
6. Gene Autry (W)	KING	CBS	Fri. 6:00-6:30	27.6	65	42.5	Hans Christian Anderson	KTNT	7.6
7. Range Rider (W)	KOMO	CBS	Tues. 7:00-7:30	26.7	49	54.8	Where Were You	KING	13.5
8. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	26.0	44	59.2	Dear Phoebe	KOMO	16.3
9. Kit Carson (W)	KING	MCA	Tues. 6:00-6:30	25.8	60	42.7	Flash Gordon	KTNT	6.9
Wild Bill Hickok (W)	KING	Flamingo	Wed. 6:00-6:30	25.8	70	37.1	Don Winslow	KTNT	4.9
DENVER <i>Approx. Set Count—225,000</i> <i>Stations—KFEL (2), KOA (4), KELZ (7) KBTB (9)</i>									
1. Mr. District Attorney (Adv)	KELZ	Ziv	Tues. 9:30-10:00	29.8	60	49.8	Heart of the City	KFEL	9.6
2. Life of Riley (Com)	KELZ	NBC	Mon. 6:30-7:00	29.6	47	62.5	Caesar's Hour	KOA	17.8
3. Badge 714 (Myst)	KFEL	NBC	Sun. 7:00-7:30	26.5	39	67.4	Television Playhouse	KOA	19.1
4. I Led Three Lives (Dr)	KELZ	Ziv	Tues. 9:00-9:30	25.5	44	58.0	City Detective	KBTB	14.7
5. Hopalong Cassidy (W)	KBTB	NBC	Fri. 6:00-7:00	23.7	51	46.6	Red Buttons	KOA	19.2
6. Wild Bill Hickok (W)	KFEL	Flamingo	Thurs. 6:30-7:00	22.6	35	64.5	Climax	KELZ	19.6
7. Boston Blackie (Myst)	KOA	Ziv	Sat. 9:30-10:00	22.3	42	52.7	Father Knows Best	KELZ	13.6
8. Superman (Adv)	KBTB	Flamingo	Wed. 6:00-6:30	21.5	36	59.8	I Married Joan	KOA	21.5
9. Range Rider (W)	KFEL	CBS	Fri. 7:30-8:00	20.8	34	61.2	Our Miss Brooks	KELZ	18.1
Annie Oakley (W)	KBTB	CBS	Mon. 6:00-6:30	20.8	39	53.8	Caesar's Hour	KOA	16.1
HARTFORD <i>Stations—WNHC (8), New Haven; WGTH (18), WKNB (30), New Britain; WWLP (61), Springfield</i>									
1. Waterfront (Adv)	WNHC	MCA	Tues. 10:30-11:00	23.8	68	35.1	Stop the Music	WGTH	10.3
2. Mr. District Attorney (Adv)	WNHC	Ziv	Mon. 7:00-7:30	19.8	48	41.1	Early Show	WKNB	19.5
							Early Show; Weathervane	WKNB	18.4
3. Superman (Adv)	WNHC	Flamingo	Tues. 7:00-7:30	19.5	46	42.4	Early Show	WKNB	22.5
							Early Show; Weathervane	WKNB	19.5
4. Libeance (Mus)	WKNB	Guild	Mon. 8:00-8:30	16.0	25	63.7	Caesar's Hour	WNHC	28.7
5. Range Rider (W)	WKNB	CBS	Sat. 7:00-7:30	14.1	30	47.8	This Is Your Life	WNHC	31.3
6. Lone Wolf (Adv)	WKNB	MCA	Wed. 9:00-9:30	13.6	23	60.1	Strike It Rich	WNHC	31.4
7. Abbott & Costello (Com)	WNHC	MCA	Sat. 11:30-12:00	12.4	89	14.0	Repeat Performance	WWLP	1.1
8. I Led Three Lives (Dr)	WNHC	Ziv	Fri. 11:00-11:30	10.6	60	17.6	News; Moonlight Theatre	WGTH	5.4
							Moonlight Theatre	WGTH	3.8
9. Counterpoint	WKNB	MCA	Thurs. 8:00-8:30	8.6	12	72.4	You Bet Your Life	WNHC	57.3
10. Foreign Intrigue (Adv)	WNHC	Sheldon Reynolds	Thurs. 11:00-11:30	8.4	54	15.7	Moonlight Theatre	WGTH	3.8

"a filmed version of 'Hit Parade' . . . but it's got far more in terms of style and class which is saying a lot . . . everything about the show spells quality . . . a sure fire vehicle for any type of sponsor be it institutional, hard sell or any other."

"... probably the best musical show ever done either live or on film for television."

BILLBOARD

"At last television is presenting a top quality musical show . . . you'll come away shouting."

SAN FRANCISCO CHRONICLE

"... the brightest, most tuneful, most scenically imaginative half-hour of music yet brought to TV."

SAN FRANCISCO NEWS

VARIETY

Brand New but already snapped up in 20 markets by top quality advertisers like:
PACIFIC TELEPHONE
(in California, Washington & Oregon)
UNION PACIFIC RAILROAD
TOWN TALK BREAD
KINGSBEER
WORTHEN BANK & TRUST
PEOPLES TRUST & SAVINGS

OFFICIAL FILMS, INC., TAKES GREAT PRIDE IN PRESENTING FOR TV

This is Your Music

26 Glorious First Run Half-Hour

Films of the Songs America Loves Best

Music to the ears of discriminating regional and local sponsors searching for a new TV show that spells

Magnificent Entertainment
and **SALES!**

Starring Hollywood's most attractive, newest singing sensations JOAN WELDON and BYRON PALMER and one of the country's favorite recording groups—THE PIED PIPERS.

Produced by Jack Denove, who supervised the start of "Your Hit Parade" on TV, MUSICAL DIRECTOR—Nelson Riddle, CHOREOGRAPHER—David Lichine.

Each Song Fest of all-time favorites are spectacular production numbers inspired by a heartwarming theme, such as "SHOW BOAT DAYS" . . . "ACADEMY AWARD WINNING SONGS" . . . "THE ROARING TWENTIES" . . . "SALUTE TO LATIN AMERICA".

Never before such

Superlative Singing, Entrancing Dancing, Superb Staging.

IT'S THE FUN SHOW OF THE YEAR FOR THE WHOLE FAMILY!

Don't delay. Strike it program-rich while YOUR area is still available.

WRITE! WIRE! PHONE!



OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • Minneapolis • St. Louis

America's leading distributor of Quality TV Films

THE STAR AND THE STORY • MY HERO • COLONEL MARCH OF SCOTLAND YARD
SECRET FILE U.S.A. • TERRY AND THE PIRATES • TUNE-O • TOWN AND COUNTRY TIME

MCA-TV Envisions a Pot O'Gold

In 'Dragnet' Merchandising Scheme

The inevitable has happened. The market is going to be hit shortly by "Dragnet" guns, books, police kits, crime labs, etc., in the first step in a major merchandising setup for its properties by MCA-TV Film Syndication Division.

MCA-TV boss Dave Sutton brought in Frank Mincola from merchandising chief at Lone Ranger, Inc., about the same time the merger with UTP was consummated in the middle of last month. Mincola, who before his Trendle-Campbell tie was a buyer and store manager for Montgomery-Ward, is heading what might become the fifth major arm of MCA-TV, other four being syndication, library service, national-regional sales and international sales.

MCA, with Sherry TV as a Hollywood subsid owning the "Dragnet" package, is making Joe Friday and surroundings the first target in the new merchandising arrangement because Mincola & Co. feel that the video stanza, being in

about 200 first and rerun markets plus countless others covered by radio and by the feature "Dragnet" film, has achieved a broader merchandising potential than any of the 22 actual MCA-handled syndicated properties that has appeal for juve, who, after all, are considered the best segment of the audience for merchandising payoff. Syndication outfit has already inked four licensees. Knickerbocker Plastic Co. to make water guns, plastic and metal cap guns, dart and cork target games. Capnell Manufacturing Co. to make holster gun sets; Transogram Co. to make crime lab games, and Ideal Toy Corp. (one of the biggest, if not the biggest in the industry) to make "Dragnet" squad cars and police car assembly kits.

Deals with all companies are for 10 years plus on "Dragnet" merchandising. Mincola said all merchandising plans for MCA, even beyond the current one-show setup, will be made with a similar time consideration.

Vidpix Chatter

New York

Frank Parker and Roy P. Stecker have named their telepix producing company Royal Park Productions Ltd., and have acquired another story for their series of 26 color films, **Hans Ruesch's** "The Bitter Sands." They've set up offices on Fifth Ave. . . . **Charles Wick** planned to the Coast last week on the prowl for new properties for his Telefilm Enterprises, after adding three men to his sales staff. Newcomers are **William F. Schnaudt**, formerly with Ziv and **WIK** in Cleveland; **William K. Erneling**, who formerly headed Monogram Co., his own syndication-transcription outfit; and **Milt Olin**, formerly with WABC-TV in N.Y. and United Artists Television . . . **Armand and Michaela Denis** have been awarded the National Award in Britain for the best documentary and factual telepex series in 1954, their "Filming in Africa" series currently on BBC-TV. They get the award Feb. 8 in a ceremony in London . . . **William Andrews** has exited KPTV in Portland to join Ziv's northwestern sales force . . . Two NBC Film Division presentations, one for "The Falcon" and the other on reruns, won the top

awards at the printing exhibit of the Employing Printers Assn. in N.Y. . . . **William Thourley** doing a "Lucky Strike" commercial in Miami, while **Peggy Peters** in the new Samsonite blurb being used in the "Mr. District Attorney" series . . . **Walter Woolf King** wrapped his role in **Hy Brown's** "His Honor, Homer Bell" series for NBC Film Division . . . **Ron Bailey** of the Canadian Repertory Theatre planned for Britain for a telefilm series produced by **Michael Sadler**. . . Crews of Wilding Picture Productions rounded out an even 250,000 miles of traveling on their commercial-filming stints for Aluminum Corp. of America, via Fuller & Smith & Ross, for showings on "See It Now" . . . Van Prang Productions has brought out a second pocket-sized book on industrial and commercial filmmaking, "Take Stock of Your Picture." . . . **Frank McMahon** named advertising manager of MCA-TV Film Syndication Division.

Looks like WNBQ has a stranglehold on that 10-11 p.m. Saturday time in Chi. Though the ARB ratings for November didn't show it, MCA's "Mayor of the Town" copped a 23.9, followed by "Janet Dean," stanza originally listed first with 22.5 among syndicated plx.

Pacific Coast Borax Co. has renewed sponsorship of "Death Valley Days."

'Gotta Be Different'

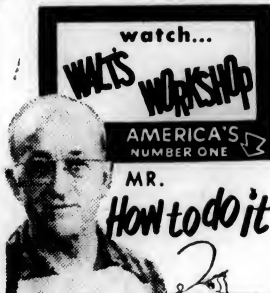
Continued from page 39

which he maintains have qualities of uniqueness. One is "Grand Ole Opry," which represents the first major entry into the country music field (Official has the Connie Gay crew in "Town & Country Time," a far less-known setup than the Nashville-based Opry); another is a made-in-Japan cartoon series, just going into production now, and the third is "Hollywood Preview," a series of clips from upcoming films plus interviews.

Official Films is shooting the works on costumers, via "Three Musketeers" and "Robin Hood," and is flitting with a soapier in "Heart of Juliet Jones." ABC Syndication is also looking into soaps and has shied away from any new property since "Passport to Danger," even though prexy George Shupert admits he needs another half-hour series. NBC Film Division's last new property was "His Honor, Homer Bell," which it signed last summer, and though it's currently in negotiation for new properties, it's stepping with caution. Story's the same right down the line, with Ziv departing from routine with Eddie Cantor and with its next entry, a science-fiction series in conjunction with Ivan Tors. Republic's Hollywood Television Service subsid held off on new product until it came up with "Dr. Fu Manchu."

Sum total of the thinking has been beneficial, since it's slowed up the flow of new product somewhat, thus helping to relieve the oversupply. Whether it will be carried through to the point that the distribs say it will is another matter, however. Meanwhile, they're observing the proceed-with-caution signs.

TV Audiences from
Maine to Washington—
Minnesota to Florida—



The TV film show with
a COMPLETE mer-
chandising package!

Write for FACTS
Reid H. Ray Film Industries
2269 Ford Pkwy. St. Paul, Minn.

Staten Island. Brick fireproof
theatre building. No airplane
or train interference. Floor
space and height adequate
for TV film recording. Thirty-
five minutes from central
Manhattan via Holland Tun-
nel and Goethals Bridge, ten
minutes from St. George ferry
terminal. \$35,000. \$10,000
cash.

Vosburgh & Parent
Gibraltar 7-5500

WANTED
Man with TV SALES
EXPERIENCE

to handle established TV film show.
Now playing 24 markets with ex-
cellent results. Complete mer-
chandising program with printed
material available. Well-known
producer, who owns show, will as-
sist in training period. No invest-
ment required—just earnest SALESMANSHIP. Write for details.
Box V11355, VARIETY,
154 W. 46th St., New York 36

SCRAPPY and KRAZY KAT

30 MAJOR MARKETS ALREADY SOLD!

NEW YORK · CHICAGO · SAN FRANCISCO · DETROIT
CINCINNATI · SALT LAKE CITY · ATLANTA · ETC.

HYCO
Television Films, Inc.

NEW YORK 60 West 46th Street New York 36, N. Y. Circle 6-4347	DETROIT 709 Fox Building Detroit, Michigan Woodward 1-3979	HOLLYWOOD 814 North La Brea Hollywood 38, Calif Hollywood 7-4892
---	--	--

**PROVEN TO BE THE BIGGEST
AUDIENCE BUILDERS IN TV!**

Disk Pirates Again Roaming Market; Miller, Goodman Platters Plundered

Despite intensive policing efforts by the major diskers and publishers, the pirates are still active in the music biz. As usual in this type of operation, as soon as one shady label is suppressed, another one seems to pop up in its place, sometimes with similar catalogs.

One of the most flagrant bootleg cases has just come to the attention of Harry Fox, publishers' agent and trustee who, with attorney Julian T. Abeles, has been spearheading the fight against the pirates. In the latest instance, and as yet unidentified operator has been circulating mimeographed catalogs of an extensive repertoire of Glenn Miller and Benny Goodman orchestra slicings. The catalog states that the platters are not available in record shops, but may be purchased through a N. Y. postoffice number.

This operator has managed to cull dozens of top numbers by each orch. From the catalog descriptions, he has taken them from Goodman and Miller broadcasts and concerts and, in one case, has packaged a film soundtrack.

In a recent pricy suit against the AFN disk label, which also was selling Miller platters without authorization, Abeles, representing Fox, succeeded in getting a triple damages award from the court plus a blanket order for the destruction of the bootlegger's matrices.

Columbia Giving Ray Slice The TV Treatment A la Weber's 'Lover' Plug

Columbia Records is taking the tv route again to promote a new disk release. Etching up for video exposure is Johnnie Ray's slice of "Paths of Paradise" which will be featured on CBS-TV's General Electric Theatre Sunday (30). Song will be sung by Ray who, incidentally, will be making his thespian debut on the stage.

Col cut the disk out Sunday (23) and is shipping it out this week so that it will be in the hands of the retailers the day following the telecast. Tune was written by Ray and is published by Larry Spier. Song also will be used as theme of the half-hour show.

Col's last video-disk tieup was with Joan Weber's "Let Me Go, Lover" on CBS-TV's "Studio One" last November. The disk skyrocketed into the hit brackets immediately after the tele showcasting. It passed the 1,000,000 disk sales mark a couple of weeks ago.

Coral Repacts Brewer, Cornell, McGuire Sis

Coral Records has sewed up renewals with three of its leading artists. Longterm pacts were re-signed with Teresa Brewer, Don Cornell and the McGuire Sisters. Miss Brewer has been with Coral for four years and has had several hits. Cornell also has had a string of discclips during his four-year stay with Coral and he's currently riding with "Hold My Hand." McGuire Sisters, from the Arthur Godfrey show, joined Coral two years ago and have hit with "Goodnight, Sweetheart, Goodnight," "Muskkrat Ramble" and "Sincerely."

Coral is a subsid of Decca Records.

Valentine 'Finger' Tops Scot Disk Bestsellers

Glasgow, Jan. 25. Dickie Valentine, currently headlining in revue at the Empire Theatre, is topping the Scot best selling disk list with "Finger of Suspicion," on the Decca label.

Second slotting is held by Rosemary Clooney in "Mambo Italiano" on Phillips, with Frankie Vaughan in third position on HMV's "Happy Days and Lonely Nights." In fourth slotting is the Big Ben Banjo Band on Columbia with "Let's Get Together," and Eddie Fisher is in fifth place in "I Need You Now" (HMV).

Bestselling Scot disk is Robert Wilson's "Here's To The Gordons" on the HMV label.

Hamp's '56 Europe Trek

Lionel Hampton, currently on a three-weeker through Israel, is set for another Continental trek next year. Orchester has been booked for a 28-week tour in 1956, teeing off in Paris sometime in March at the Olympia Theatre.

The '56 trek of the Continent will mark his third European jaunt.

Link Exits Marks After Four Years; Eyes Own Pub Co.

Harry Link will ankle his post as general professional manager of E. B. Marks Music when his contract expires in March. Link, a 30 year vet in the music biz, has been head of Marks' professional staff for the past four years.

Link currently is on a three-week vacation in Florida and will reveal his future affiliation when he returns to his Gotham base. It's reported that he's slated to head up a new publishing operation.

During his music biz tenure, Link headed up the professional staffs of Irving Berlin's publishing firm as well as Leo Feist Music, a Big Three subsid.

Herbert E. Marks, prez of Marks Music, has not yet set a replacement. Link's pact with the firm runs through March 12.

CAN. ASCAP, BMI SEEK TV PERFORMANCE FEES

Ottawa, Jan. 25. Canadian Copyright Appeal Board will meet in Ottawa Feb. 25 to consider applications from Composers, Authors and Publishers Assn. of Canada and BMI Canada Ltd., for permission to start collecting fees for television performances of their works. Neither is asking for upped radio fees.

CAPAC wants Canadian Broadcast Corp. to pay 33 1/3% of its gross revenues plus 1% per capita of population, and privately-owned tv stations to pay 13 1/3% of their gross revenue. This should bring \$500,000 annually.

BMI wants \$1,800 a year from each privately-owned station but makes no request to collect anything from CBC.

\$750,000 Suit in 'Rouge' Film Song Piracy Claim

Los Angeles, Jan. 25. Lee Martin, composer of the tune, "Where Is Your Heart," filed suit in Federal Court for \$750,000, charging BMI, Romulus Films, United Artists, CBS, NBC, ABC and 13 record companies with piracy.

Plaintiff claims his tune, also known as "The Song from Moulin Rouge," was used without his permission in the Romulus Films production, "Moulin Rouge." He adds that the networks used the tune without his consent. He asks \$500,000 for alleged infringement of his common law rights to the song and \$250,000 for "unfair" competition.

Hy Grill Returns To Pickwick Music

Ily Grill, professional manager of Pickwick Music, a Leeds Music subsid, returned to his desk last week after a four-month illness. He was recuperating in Florida from a heart attack.

Meantime, Lou Levy, boss of Leeds, went to Coast for a short business trip.

MGM Pacts Songstress

Songstress Arlyne Tye has been linked to an MGM Records deal. She's being featured on Art Ford's "One Night Stand" live talent show on WNEW, N.Y., this week.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
176th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
Latest Album
VIENNESE WALTZES
(For Dancing)

Marek to London To O.O. HMV Deal

George R. Marek, RCA Victor artists & repertoire manager, planned to England last week to discuss RCA's relationships with the HMV (His Master's Voice) label in light of the recent buyout of Capitol Records in the U.S. by EMI (Electrical & Musical Industries). HMV, an EMI subsidiary, has a reciprocal distribution deal with Victor for the U.S. and Britain.

It's understood that Victor currently has a pact with the HMV label which is extended from year to year. Since EMI's interest in Capitol stemmed from the latter company's role in the pop market, there will be no conflict if the classical HMV line remains with Victor. It's believed, however, that EMI has plans to build Capitol's classical catalog into major proportions. In that case, it's likely that HMV and Victor will part company.

Marek will return early next week. He will visit other Victor affiliates and subsidiary companies on the Continent while overseas.

DECCA, U TEAMING UP FOR '6 BRIDGES' PUSH

Decca Records, which owns a majority stock interest in Universal Pictures, is again teaming with the film studio in a joint pic-disk promotion. Latest is the U film, "Six Bridges to Cross," in which the title song is done by Sammy Davis Jr. in the film. Davis has also recorded it for Decca.

The tune, incidentally, was co-written by Jeff Chandler, who is under contract to both Decca and Universal. His collaborator was Henry Mancini.

ASCAP Publishers Cop Infringement Awards

Leo Feist Music and Miller Music, both subsid firms of The Big Three, and New World Music won judgments against Bob & Dot's Lounge Bar in McKeesport, Pa., in a copyright infringement suit involving performances of copyrighted music without a license. The ASCAP firms were awarded \$750 damages together with \$225 attorney fees and costs.

Tunes involved in the case were "I'll Be Seeing You in My Dreams" (Feist), "Once in a While" (Miller) and "Oh, Lady Be Good" (New World).

Airlines into Disk Act

The airlines are now getting into the record act. The Scandinavian Airlines has tied in with Columbia Records on a promotion platter pushing European travel.

Disk was produced by Mitch Miller. Col's artists & repertoire chief, and features Col paces Jill Corey and Jerry Vale. Platter is tagged "European Holiday" and the score was penned by Lee Thornby and Douglas Lance. The 10-inch LP will be peddled in the travel agencies around the country at a \$1 tab.

Copyright Act Change Gets Strong Kickoff With Support of 10 Senators

Washington, Jan. 25.

Dominoes To Decca

Billy Ward & His Dominoes, a rhythm & blues combo, has been inked by Decca's artists & repertoire chief Milt Gabler. Group, formerly with King Records, will cut for both pops and r&b.

Gabler left for the Coast last week with two of his staffers, Paul Cohen and Bill Downer. Cohen will stop over in Nashville for country & western assignments.

Full Impact Of Price Cuts Still to Come

Despite some uncertainty by various dealers over the permanence of the present platter price structure, the disk biz has been rolling in high gear since the start of this year. Major company execs report that aggressive merchants in all the key cities are especially cashing in on the price reductions on longplay merchandise made during the first week in January.

Some dealers, however, are apparently holding back out of fear that the price setup is due for another change shortly. RCA Victor, which spearheaded the price reductions, flatly denies any intention of revising its price schedule in the foreseeable future. Victor execs also are quashing another underground rumor that the company is preparing to issue another regular line of longplay disks at a higher price. "There's absolutely nothing to that report," a Victor exec stated.

Meantime, the full impact of the Victor price reductions has not yet been felt on the consumer level. That will not occur until the mid-May.

AKST SET TO REJOIN FISHER AT PALLADIUM

Hollywood, Jan. 25. Harry Akst, accompanist of the late Al Jolson and more recently of Eddie Fisher, will rejoin Fisher when the young singer plays the London Palladium, starting March 28.

Akst has been ill recently and was forced to quit working with Fisher.

Manie Sacks, Seidel Get Merit Awards

Robert A. Seidel, RCA exec vice-prexy over consumer products, and Manie Sacks, viceprey over the Victor disk division, were among the 20 winners of the RCA Victor Award of Merit for 1954. The award is presented annually by RCA to a maximum of 20 persons selected from its 20,000 salaried employees.

Seidel was named for his handling of the reorganization of the Victor home instrument division into two separate operations, the television and phonograph sections. Sacks was palmed for sponsoring several Victor bestselling albums. Awards were presented Saturday night (22) at the Barclay Hotel in Philadelphia.

Spinosa Sets Up Own Distrib Co. in Frisco

San Francisco, Jan. 25. Tom Spinosa, head of Cavalier Records here, has set up his own distrib company, Dexter Distributing, to handle other labels. Spinosa set up the distrib outfit with Stephen DeMartini and James Salemi.

At the present time, the Cavalier artists roster includes singers Eddie Ricci and Alec Davis, the Golden West Singers, Jimmy Diamond's orch and songstress Sylvia Horn. Edwin Thayer has been named Spinosa's assistant.

Outlook for the passage of an amendment to the 1909 Copyright Act to make jukeboxes subject to licensing brightened considerably this week following introduction of such a bill in the U. S. Senate last Friday (21). Optimism by writer and publisher groups was keyed to the fact that the amendment was put into the hopper jointly by both Republican and Democratic senators. This is the most dramatic declaration of support for a Copyright Act amendment in recent years.

Sponsors of the bill are Sens. Harley M. Kilgore, Matthew Neely, Wayne Morse, Frank A. Barrett, Hubert H. Humphrey, Joseph C. O'Mahoney, Olin D. Johnston, Frederick G. Payne, Estes Kefauver and William Langer. In this group are several powerful Senate leaders who can usually muster wide support for their position. A similar bill is expected to be introduced in the House shortly.

Kilgore, who presented the bill in behalf of the 10, placed in the record a statement which explained why the penny arcade, forerunner of the jukeboxes, was

(Continued on page 48)

Coral Laughing It Up With More Comic Deals; Inks DeWolfe, Gingold

Coral Records is getting a virtual corner on comedy disks. Adding to the label's long roster of comedians, artists & repertoire chief Bob Thiele has now signed Billy DeWolfe and British comedienne Hermione Gingold. They will do some of their routines on Coral singles.

At present, Coral's comedy talent includes Buddy Hackett, Joey Adams, Harvey Stone, Phil Foster, Bob & Ray, Jimmie Komack, Myron Cohen, Jackie Miles, Eddie Lawrence and Steve Allen in addition to the two latest signings. Coral recently issued an album of comedy routines titled "Laugh of the Party."

Gillette's Atlanta Disk Date With Andy Griffith

Lee Gillette, Capitol Records artists & repertoire staffer, heads for Atlanta today (Wed.) from his New York base to supervise an on-the-spot recording session at the Steak Ranch nitery there with Andy Griffith. Griffith will cut country-styled parodies of two current pop hits.

Gillette, who headquarters on the Coast, will head up the eastern a&r activities until Feb. 25 as part of Cap's shutting a&r setup.

Kaycee Jukeboxes Give In to Dime-a-Play Rate

Kansas City, Jan. 25. Jukeboxes all over the metropolitan area currently are being switched to the dime-a-play rate, ending a long struggle to hang on to the nickel deal by operators here. A two-month moratorium on grabbing new accounts is in effect until the switch is completed.

Move toward the dime insertion began about a year ago with a few ops striking out for the new, but with no concerted action by the trade. This time it's uniform, with all ops taking part.

Generally, the upped rate is meeting with satisfactory reception, with opposition from only a few spots, one of the bigger operators said last week.

Meyers to Mercury

Arnold Meyers is anking his post at Times-Columbia, Columbia Records, New York distributors, to join the promotion staff at Mercury. He's replacing Buddy Friedlander, who is shifting to Hartford to take over Merc's distributorship there.

Meyers moves in to the Merc spot next week (31). He was associated with Times-Columbia for the past couple years.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

THIS compilation is designed to indicate those records rising in popularity as well as the ones on top. Ratings are computed on the basis of the number of times a record is mentioned on the radio during the week. Wherever possible, only records with two days to one point are listed, even though their total points are less in some cases than those which receive only one mention. Gittes and lockets will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

RECEIVED

[illegible]

Copyright Variety, Inc. All Rights Reserved

Album Reviews

Liberace At The Hollywood Bowl (Columbia). Liberace, whose smile and pianistic have become a show biz phenomenon over the past couple of years, is showcased in this new Columbia Records package at one of his typical concerts. While the liner notes read that "no two Liberace concerts are exactly alike," in actuality, Liberace does virtually the same routine every time. That doesn't affect the musical program, but Liberace may have to change his script on future concerts as a result of this album, because his "ad libs" are here posted down permanently. With his brother George batoning the accompanying orch, Liberace in this set plays "Cornish Rhapsody," "Rhapsody By Candlelight," "Alexander's Ragtime Band," "El Cumbanchero," "Clair De Lune," "Cement Mixer" and "Beer Barrel Polka." Audience applause and laughter are also included, but not too obtrusively.

Shorty Rogers-Andre Previn: "Collaboration" (RCA Victor). This jazz set revolves around the complicated idea of a collaborative and competitive effort by Shorty Rogers and Andre Previn, two accomplished arrangers. Musically, it's in the modern jazz vein, with smart instrumental mannerisms executed by a combo of topflight Coast sidemen. Set covers a flock of standards and original instrumentals by both Rogers and Previn.

The Artistry of Buddy DeFranco (Norgran). Of the small group of clarinetists in the modern jazz school, Buddy DeFranco is the tops. As demonstrated in set, he plays with taste, fluidity and a swinging beat together with a

great technical virtuosity. He's backed by a rhythm trio on such numbers as "Tito," "You Go To My Head," "Mine," "Gerry's Tune," "Autumn Leaves" and "Now's The Time."

Urbie Green Band (Vanguard). This is another sample of the kind of first-rate jazz being turned out on indie labels. In this package, trombonist Urbie Green heads a combo that has Ruby Braff on trumpet, Sir Charles Thompson on piano, Med Flory on alto, Bobby Donaldson on drums, Aaron Bell on bass, Frank Wess on tenor and flute and Freddie Greene on guitar. Crew plays with a light, swinging style with their long version of "Lullaby of Birdland" standout.

Hollywood Bowl Pops Orchestra: "Deep In My Heart" (Decca). This set may be confused with the RCA Victor set of Sigmund Romberg tunes under the same title. This set, however, is strictly and lushly instrumental with Johnny Green, Metro Studio musical director, batoning the Hollywood Bowl Pops in selections from the "Student Prince," "Blossom Time" and "My Maryland" plus "Viennese Nights Waltzes," "Faithfully Yours" and "American Humoresque." An excellent Romberg repertoire.

Edwin Franko Goldman Band: "On Parade" (Decca). This is a definitive set of brass band classics by Edwin Franko Goldman, dean of bandmasters. Played with the color and verve for which his organization is noted, Goldman's compositions in this set include "On Parade," "Michigan," "Illinois March," "March for Brasses," "Chimes Of Liberty," "Golden Gate" and "Onward-Upward."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Pentman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of January 14-20, 1955

All Of You—*Silk Stockings†	Chappell
Blue Mirage	Mills
Count Your Blessings—†White Christmas†	Berlin
Dixie Danny	Southern
Hearts Of Stone	Regent
Hey PUNCHINELLO—†Three Ling Circus†	Paramount
I Need You Now	Miller
If I Give My Heart To You	Miller
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Life Of The Party	Broadcast
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B&P
Mister Sandman	Morris
My Own True Love—†Gone With The Wind†	Remick
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Papa Loves Mambo	Shapiro-B
Paper Valentine	Stratton
Sincerely	Arc-R
Smile	Bourne
Song In Blue	Iris-T
Song Of Barefoot Contessa—†Barefoot Contessa†	Chappell
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
These Are The Things We'll Share	Famous
This Ole House	Hamblen
Tweedle Dee	Progressive
Vera Cruz—†Vera Cruz†	Felst
You, My Love—†Young At Heart†	Maravelle

Top 30 Songs on TV

(More In Case of Ties)

A Whale Of A Tale—†20,000 Leagues†	Disney
Count Your Blessings—†White Christmas†	Berlin
Dim, Dim The Lights	Republic
Everlovin'	Tannen
Finger Of Suspicion	Pickwick
Gotta Have Me Go With You—†A Star Is Born†	Harwin
Hearts Of Stone	Regent
Hey There—*Pajama Game*	Frank
High Society	Leeds
It's A Big, Wilde, Wonderful World	Broadcast
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Make Yourself Comfortable	Rylan
Malaguena	Marks
Mambo Italiano	Rylan
Melody Of Love	Shapiro-B&P
Mister Sandman	Morris
Mobile	Ardmore
My Love Song To You	SongSmiths
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Papa Loves Mambo	Shapiro-B
Smile	Bourne
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
This Ole House	Hamblen
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
What Part Of Indiana Do You Come From	Longridge
You'll Always Be My Lifetime Sweetheart	W & D

Best British Sheet Sellers

(Week ending Jan. 15)

Mister Sandman	Morris
Finger Of Suspicion	Pickwick
Can't Tell Waltz	Reine
Hoid My Hand	Wood
Happy Days	Wright
This Ole House	Duchess
Count Your Blessings	Berlin
Mambo Italiano	Connelly
No One But You	Robbins
Veni, Vidi, Vici	Dash
I Still Believe	Macmelodies
If I Give My Heart	Robbins

Second 12

Happy Wanderer	Bosworth
Must Be A Reason	Connelly
Smile	Bourne
Naughty Lady	Sterling
Sky Blue Shirt	Wright
My Son, My Son	Kassner
I Love Paris	Chappell
My Friend	Chappell
Papa Mambo	Robbins
Things Mean A Lot	Robbins
Santo Natale	Spier
Softly	Cavendish
Mama Doll Song	Leeds

Bob Merrill Corral

Manning, Hoffman To Cleffing Exclusive

Songwriter Bob Merrill, who set up his own publishing operation a few months ago, is now wrapping exclusive deals with other cleffers. He signed Dick Manning to a writer pact this week and made a similar arrangement with Al Hoffman a couple of weeks ago. Manning and Hoffman have been frequently collaborators recently, their biggest one being "Papa Loves Mambo," published by Shapiro-Bernstein.

Meantime, Merrill, who used to be under an exclusive cleffing deal with Joy Music before going out on his own, has been clicking with several numbers, including "Make Yourself Comfortable" and "Mambo Italiano." Murray Kaufman is handling Merrill's publishing operation, which has been divided into three ASCAP firms, Golden Bell Music, Rylan Music and Valyr Music.

Sammy Kaye Hits Road

Sammy Kaye is kicking off a road tour with his band with a stand in Wilmington, Del., Friday (28), the day following the close of his series on ABC-TV. Kaye will play one-niters in the east and south.

The bandleader in meantime is finalizing plans to pilot-film a new audience participation video show with his band and is trying to set a new deal for his "So You Want to Lead a Band" tv package.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Kay Starr: "If Anyone Finds This, I Love You"—"Turn Right" (Victor). For her first Victor effort since switching from Capitol, Kay Starr has come up with an effective tear-jerking ballad in "If Anyone Finds This." It's a sentimental piece of wax that Miss Starr works over in quash-hillbilly manner for top results. Flip is a fair entry with an inspirational theme.

Lu Ann Simms: "I Wanna Hug You, Squeeze You"—"I Might Drop Around In Your Dreams" (Columbia). Lu Ann Simms has climbed aboard the current rhythm & blues kick for her best commercial entry to date. "I Wanna Hug You" is a natural for the jukes and the r&b jocks, who will find all the typical ingredients of this genre on this

side. Reverse is another good r&b number with a better-than-average lyric and insistent beat. **Eddie Fontaine:** "Rock Love" (Label X). "Rock Love" is one more rhythm & blues item that has strong chances to break wide open. Label X's new vocalist, Eddie Fontaine, has a driving slice that will pick up a lion's share of the spins. Lulu Reed, on the King Label, also has a potential hit with her distinctive stylistic workover of this tune, while Billy Farrell's familiar vocal mannerisms for Mercury fit this number neatly. On the Label X reverse, Fontaine shows a good voice but sounds far too much like Frankie Lane doing "That's My Desire."

Percy Faith Orch: "Blue Mirage"—"If Hearts Could Talk" (Columbia). These sides, at least, are not rhythm & blues. "Blue Mirage," a delicate tango concoction which was launched via an excel-

Best Bets

KAY STARR	IF ANYONE FINDS THIS, I LOVE YOU	TURN RIGHT
(RCA Victor)		
LU ANN SIMMS	HUG YOU, KISS YOU, SQUEEZE YOU	I MIGHT DROP AROUND IN YOUR DREAMS
(Columbia)		
EDDIE FONTAINE	ROCK LOVE	
(Label X)		ALL MY LOVE BELONGS TO YOU

lent arrangement by Guy Lombardo for Decca, gets another superb workover by Percy Faith's with a choral assist. Monty Kelly also dishes up a lush instrumental version of this number for Essex Records with a haunting therefrom in the background providing an offset selling feature. On the Columbia flip, Faith turns up with a class ballad akin to "The Song From Moulin Rouge," with Bernadine Read handling the vocal skillfully.

Eartha Kitt: "The Heel"—"My Heart's Delight" (Victor). "The Heel" is an extra-special piece of material that warrants a wax exposition even though the appeal may be limited to a relatively narrow segment. The lyrics are a dramatic interpretation. It's top-draw nitery material. On the flip, the inevitable r&b number turns up and although Miss Kitt can make almost any number sound better than it is, "My Heart's Delight" is strictly routine stuff with a lyric that's overtly indigo.

Mary Small: "A Little Boy's Prayer"—"Razzle Dazzle" (Epic). Mary Small is a savvy performer who can handle any type of material adequately. "A Little Boy's Prayer" is a sentimental item whose title tells the whole story. Miss Small gives it a sensitive slice and changes pace on "Razzle Dazzle," an upbeat ballad which she belts with color.

Tony Bennett: "Close Your Eyes"—"It's Too Soon To Know" (Columbia). Now it's Tony Bennett who's switching from his familiar schmaltzy ballad style into the jazzier r&b groove. He carries it off okay on a short number, "Close

VARIETY

10 Best Sellers on Coin-Machines

1. LET ME GO, LOVER (8)	Joan Weber Columbia
	Teresa Brewer Coral
	Patti Page Mercury
2. HEARTS OF STONE (5)	Fontane Sisters Dot
	Charms DeLuxe
	Billy Vaughn Dot
3. MELODY OF LOVE (3)	David Carroll Mercury
	Four Aces Decca
	Frank Sinatra Capitol
4. MISTER SANDMAN (10)	Chordettes Cadence
	Four Aces Decca
	Lancers Coral
5. NAUGHTY LADY OF SHADY LANE (8)	Ames Brothers Victor
	Archie Bleyer Cadence
6. THAT'S ALL I WANT FROM YOU (3)	Jaye P. Morgan Victor
7. SINCERELY (3)	McGuire Sisters Coral
8. MAKE YOURSELF COMFORTABLE (4)	Sarah Vaughan Mercury
	Peggy King Columbia
9. TEACH ME TONIGHT (11)	DeCastro Sisters Abbott
	Jo Stafford Columbia
10. NO MORE (2)	McGuire Sisters Coral
	DeJohn Sisters Epic

Second Group

TWEEDLE DEE	Georgia Gibbs Mercury
	Lavern Baker Atlantic
DIM, DIM THE LIGHTS	Bill Haley's Comets Decca
KO KO MO	Perry Como Victor
	Crew Cuts Mercury
EARTH ANGEL	Penguins Dootone
SHAKE, RATTLE AND ROLL	Bill Haley's Comets Decca
CRAZY OTTO	Johnny Maddox Dot
SONG OF THE BAREFOOT CONTESSA	Hugo Winterhalter Victor
MOBILE	Julius LaRosa Cadence
OPEN UP YOUR HEART	Cowboy Sunday School Decca
	Lancers Coral
UNSUSPECTING HEART	Sunny Gale Victor
	Georgie Shaw Decca

(Figures in parentheses indicate number of weeks song has been in the Top 10)

her first
for
RCA Victor



IF ANYONE FINDS THIS, I LOVE YOU

TURN RIGHT

20/47-5999



Satchmo to Bow Basin St. Revamp

Basin Street, New York, jazz nitery currently getting a facelift, is set to reopen April 7 with Louis Armstrong. Club shuttered two weeks ago (16) for the renovation job, which will include restyling and elevating the podium.

Prior to Basin Street's closing, Billy Eckstine had been slated for a Jan. 18 preem. The Eckstine booking now has been pushed ahead to mid-August. Club has set its shows from the Armstrong preem in April through the fall. Among the headliners will be Ella Fitzgerald, Dave Brubeck, Woody Herman and Erroll Garner.

Negotiations to consolidate Basin Street with Birdland, a rival jazz nitery, which were launched several weeks ago, failed to jell. Basin Street will continue to be operated by Ralph Watkins.

CORAL IN THE MOOD, INKS 3 MAESTROS

Coral Records is getting in the mood for a series of instrumental "mood music" albums. Diskery has launched the project with signings of a group of arranger-conductors, including Alfredo Antonini, Jerry Carretta and Ulpio Minucci.

Mood music has shaped up as a top product in the packaged disk biz for the past couple of years and all the major diskers have been releasing sets in this instrumental genre.

ASCAP Reshuffles Personnel in Field

Philip O. Alexander, manager of the ASCAP New Orleans office, has been switched to the Society's office in Des Moines. He succeeds L. H. Severson, who resigned the Des Moines post because of ill health.

William J. Barzen, a member of ASCAP's radio-TV station relations division, takes over the New Orleans office. James G. Bullington, field rep for ASCAP in Baltimore, was upped to the station relations division, operating out of Chicago. J. M. Collins, ASCAP sales manager, heads up the field staff.

new BIGHITS!

The Incomparable!!!
EARTH ANGEL
THE PENGUINS — DOOTONE
LES BAXTER — CAPITOL
PAT O'DAY — MGM
THE CREWCUTS — MERCURY
• Coming Up •
OOKEY OOK
**LOVE WILL MAKE
YOUR MIND GO WILD**
THE TELEGRAM
DOOTSIE WILLIAMS PUBLICATIONS

Another BMI "Pin Up" Hit
NO MORE
Recorded by
DE JOHN SISTERS.....Epic
McGUIRE SISTERS.....Coral
GUY LOMBARDO.....Decca
STARGAZERS.....London
THE GAYLORDS.....Mercury
THE 3 BELLES.....Bell
Published by MAPLE LEAF MUSIC PUBLISHING CORP.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1 3	AMES BROTHERS (Victor)	Naughty Lady of Shady Lane
2 1	JOAN WEBER (Columbia)	Let Me Go, Lover
3 4	FONTANE SISTERS (Dot)	Hearts of Stone
4 2	CHORDETTEs (Cadence)	Mister Sandman
5 5	McGUIRE SISTERS (Coral)	(Sincerely No More)
6 7	SARAH VAUGHAN (Mercury)	Make Yourself Comfortable
7 10	JAYE P. MORGAN (Victor)	That's All I Want From You
8 9	DeCASTRO SISTERS (Abbott)	(Teach Me Tonight I'm Bewildered)
9 8	BILLY VAUGHN (Dot)	Melody of Love
10 6	BILL HALEY'S COMETS (Decca)	(Dim, Dim the Lights Shake, Rattle and Roll)

TUNES (ASCAP, BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1 1	*MISTER SANDMAN	Morris
2 2	†LET ME GO, LOVER	Hill & Range
3 3	*NAUGHTY LADY OF SHADY LANE	Paxton
4 5	*MELODY OF LOVE	Shapiro-B&P
5 4	†HEARTS OF STONE	Regent
6 7	†SINCERELY	Arc-Regent
7 8	*MAKE YOURSELF COMFORTABLE	Rylan
8 6	*TEACH ME TONIGHT	Hub-Leeds
9 10	†THAT'S ALL I WANT FROM YOU	Weiss & Barry
10 9	*COUNT YOUR BLESSINGS	Berlin

Gordon Jenkins Joins Label X

Gordon Jenkins has ended his long affiliation with Decca Records to join Label X, RCA subsidiary, as musical director and artist. Jenkins' pact with Decca ran out at the beginning of this month and he didn't renew a deal that gave him about \$50,000 a year.

While Label X isn't giving Jenkins that kind of coin, director has been given some NBC-TV commitments that will bring his salary up to the Decca figure. Jenkins will act as musical director and will also maestro his own studio orchestra for Label X. He will also do some work for the parent Victor company as well.

Jenkins is also a composer and cut two major works on the Decca label, "Manhattan Torer" and "Seven Dreams." In joining Label X, he teams up with a couple of other Decca alumnae, artists & repertoire chief Jimmy Hilliard and sales topper Joe Delaney. Latter two run Label X under the general administration of Manie Sacks, RCA veepee over the disk operation. Sacks made the deal with Jenkins.

THREE JAZZ COMBOS SET FOR CARNEGIE BASH

Jazz combos headed up by Dave Brubeck, Gerry Mulligan and Chet Baker have been set for a two-performance bash at Carnegie Hall, N. Y., March 12. Concert will mark the first time the three groups will appear together. Vocalist on the bill will be Carmen McRae, recent Decca Records pactee.

The concert is being produced by Robert H. Gardiner and Don Friedman, newcomers to the jazz concert field.

Bradford Named Gen. Mgr. For Arwin Coast Diskery

Hollywood, Jan. 25.
Martin Melcher, prexy of Arwin Records, has appointed John Bradford general manager of the diskery. Bradford, who has been heading Starlight Records, will continue his activities with that concern.

Melcher's indie firm records artists on a non-exclusive basis. Frank DeVol and orch have already cut two sides, and the recently-pacted chirp, Kitty White, has waxed two numbers, "Young Girl, Old Story," by Gus Hyland, and "Trouble," penned by Al Rinken and Floyd Huddieson.

Copyright Act Change

Continued from page 43

exempted from the 1909 Copyright Act and added that "the outmoded exemption has become discriminatory not only to composers and authors who must watch without recourse jukebox operators pile up profits free from the use of their music... It is discriminatory also to commercial users who must compensate the composer."

Compound Discrimination
"This discrimination against the composer and against other commercial users is compounded by

the fact that the jukebox operators, not content with enjoying the benefits of an outmoded provision of the 1909 Act, are in 1953 very generally doubling their rates, charging 10c instead of 5c for each playing of a record.

"I can call to mind no other group—whether in agriculture, commerce or industry—which is legally permitted to take away a citizen's property without his consent, and to make money from that property without compensating the owner."

Kilgore's statement has received solid backing from the American Composers, Authors & Publishers, Broadcast Music Inc., Music Publisher's Protective Assn., Songwriters' Protective Assn. and other music groups. The move to amend the Copyright Act has also been widely supported by music clubs and women's organizations around the country.

Opposition to such a bill, which would permit ASCAP and BMI to impose licensing fees on jukeboxes, primarily stems from the juke associations. The disk companies have also tended to support the view of the jukebox industry, which is one of their major customers. Several bills introduced in previous years have not been able to get to the floor.

The major jukebox interests have already indicated that they would counter any attempt by ASCAP or BMI to license them by

the operation of their publishing firms and licensing setups.

ASCAP prexy Stanley Adams thanked the Senators for introducing the bill and stated that this is the year in which the composers, authors and publishers confidently expect that the "inequitable provision" of the Copyright Act "will at last be removed."

Ohio Juke Tax Bill Columbus, Jan. 25.

House Bill 143 has been introduced in the Ohio Legislature. It would tax jukeboxes \$50 a year each, with proceeds to go to a fund for the education of retarded children.

Sponsor of the bill, Rep. Anthony J. Calabrese of Cleveland, said it would raise about \$200,000 a year. He said it would stop fighting among the operators, who could lose their licenses "if they didn't behave."

From the Hit List
For the Hit List "VERA CRUZ"
VERA CRUZ
LEO FEIST, INC.

OFFICE SPACE
Apx. 200 sq. ft., Radio City
vicinity, Music Bldg., Elev.,
Sep. entr. \$60. CI 7-3632.

THE HIT OF THE WEEK
JONI JAMES
Sings
**HOW IMPORTANT
CAN IT BE?** | **THIS IS
MY CONFESSION**
MGM 11919 78 RPM • K 11919 45 RPM
M-G-M Records

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

			New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Moshier Music Co.)	Albany—(Van Currier Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loverman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Whittle Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1A	2	4	5	2	3	3	1	4	3	3	3	3	4	3	6	6	2	5	127						
1B	1	1	3	5	1	5	9	2	8	2	4	1	5	2	5	1	5	1	127						
3	4	1	3	10	8	3	1	2	4	5	7	2	1	4	7	3	3	112							
4	3	5	8	1	2	4	4	7	3	1	2	2	9	1	6	2	108								
5	5	2	4	8	9	2	1	5	3	1	1	6	9	4	88										
6	6	7	7	8	4	6	9	5	7	2	6	6	4	5	67										
7	9	3	7	4	2	7	9	5	9	9	10	7	8	52											
8	6	10	1	5	8	5	8	6	3	6	47														
9	8	3	10	7	10	10	10	6	6	4	10	8	2	10	46										
10	17	8	6	9	9	10	4	2	8	32															
11A	21	4	6	8	3	4	30																		
11B	15	1	1	30																					
13A	12	8	6	10	5	6	9	8	9	27															
13B	12	10	2	1	10	5	27																		
15	15	2	8	2	8	24																			
16	20	6	10	5	3	20																			
17	10	5	9	7	7	10	9	19																	
18	12	2	7	8	10	17																			
19	10	8	5	8	7	16																			
20A	17	10	10	5	4	15																			
20B	17	1	6	15																					
22	17	7	3	12																					
23	17	6	9	7	11																				
24A	19	9	3	10																					
24B	19	1	1	10																					

SIX TOP ALBUMS

STUDENT PRINCE	DEEP IN MY HEART	MUSIC, MARTINIS AND MEMORIES	THERE'S NO BUSINESS LIKE SHOW BUSINESS	FANNY	PAJAMA GAME
Marie Lanza	Film Soundtrack	Jackie Gleason	Film Soundtrack	Original Cast	Original Cast
Victor	MGM	Capitol	Decca	Victor	Columbia
LM 1837	E 3153	W 509	DL 8091	LOC 1015	ML 4840
ERB 1837	X 276	EAP 1, 2, 3, 4—509	ED 828	EOC 1015	LA 1098
			DAU 957		

Two 100G Infringe Suits Slapped at Coast Group

Los Angeles, Jan. 25. Pair of \$100,000 copyright infringement suits, naming the same defendants, were filed in Federal Court by Robbins Music Corp. and LaSalle Music Publishers Inc. Suits, involving two songs, were directed at Mesner Sales Inc., Mesner & Mesner, Medlee Inc., Aladdin Records, Leo Mesner, Ed-

ward Mesner, Ida Mesner and 15 Doses. Robbins declares the defendants made records of its song, "Johnson Rag," without permission and without paying royalties. La Salle contends that the defendants manufactured records of "Down Yonder," also without permission and without royalties.

Eydie Gorme goes into the Town Casino, Buffalo, Feb. 4 for three days.

New Pitt Label Signs Thrush, Singing Group

Pittsburgh, Jan. 25. Wright Bros., local singing group who did several sides for MGM, have been picked up by a new Pittsburgh label, Jem, following M-G's failure to renew their option. Jem has been launched here by Lennie Martin, Pitt band-leader, arranger and musical director, who is doing his cutting at

Carnegie Music Hall with a 17-piece orch that he's fronting. In addition to the Wrights, Martin has set Patti Troy, a protege of his, for some waxing sessions. She's now being featured with the new dance band just organized here by Bill Brand, radio deejay and tv personality.

Vaughn Monroe opens a three-week stand at the Sahara Hotel, Las Vegas, Feb. 1.

Joe Reisman Joins Victor

With the departure of Henri Rene to take over RCA Victor's top spot on the Coast, the diskery is now wrapping up a deal with Joe Reisman to join the artists & repertoire staff in New York. Reisman, together with Hugo Winterhalter, will work under a&r chief Joe Carlton as musical director for accompanying the Victor roster of vocalists.

Reisman has been one of the top freelance disk maestros in the business for the past few years, having sliced for Victor on one-shot engagements previously. He also has backgrounded all of Patti Page's disks for Mercury Records.

Col Guaranteeing Price Schedule Through June

In a move to stem dealer rumblings of further price changes, Columbia Records last week notified its distributors that it was guaranteeing its current price schedule through June.

Col notified the distributors that it would guarantee the price on its \$3.98, \$4.98 and \$5.95 lines. The majority of Col's 12-inch LP series are tabbed at \$3.98. Special 12-inch LP items are in the \$4.98 line while original cast albums are in the upper-bracketed \$5.95 series.

Capitol Records, too, notified its distributors of a refinement in its price schedule. Cap dropped the dealer cost on a 78 rpm single from 61c to 60c. The single 78 rpm disk will continue to retail at 98c. Cap also sliced the price on its kiddish EPs from \$1.49 to \$1.19. Diskery has guaranteed the price line on the \$4.98 platters as well as their higher-priced special disks.

Full Impact

Continued from page 43

die of February, when Victor starts breaking a massive advertising campaign in the national mags. Despite some prominent news coverage of the price break in the disk industry, execs believe that most customers still are not aware of the reductions. Victor's saturation ads should correct this situation. When the customers come into the stores, it's expected that the rest of the industry will benefit from the Victor promotion which has allocated \$500,000 for consumer advertising.

Single platter biz has not been affected by the price scramble and is riding high. Decca, for instance, currently has the greatest spread of pop bestsellers since 1949. Company has 12 pop singles going strong in addition to potent entries in the country & western and rhythm & blues field. Columbia and Victor also have several rolling, as does Mercury, which is very conspicuous on the bestseller lists currently. Among the indie labels, Dot, Cadence and the Abbott diskeries are also going strong.

Sheet music biz was also spurred considerably over last year. According to the Jobbers, the No. 5 song of this year is selling more than the No. 1 song of last year. Bigger copy sales are being spread over a larger number of tunes, indicating an improved across-the-board situation.

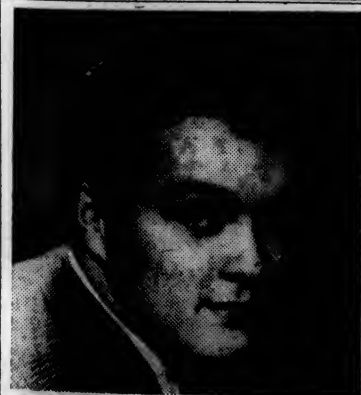
No. 1 IN ENGLAND... THE ORIGINAL FINGER OF SUSPICION

Backed by Endless—1498

Sung by

DICKIE VALENTINE

LONDON
RECORDS



Unadorned Femme Singles Rare Now; Vogue to Boy Backgrounders on Rise

Femme singers still doing an unadorned single are becoming increasingly scarcer. Virtually all the distaffers have hired a vocal group, generally all boys, for musical backings, special effects and even to provide a bit of dancing.

Dinah Shore, at the N.Y. Waldorf, has the Skylarks. Kay Thompson, who used to have the Williams Bros. (4), is saving expenses by using only Peter Methuen as her assistant. Marguerite Piazza, current at the N.Y. Pierre, has a couple of boys working with her. But it remained for Mae West, who had played the Latin Quarter, N.Y., and who is current at the Copa City, Miami Beach, to outnumber all others with a male complement of nearly 20 lads. Bulk of them are her muscle men, a group of physical culturists, who pride themselves on their development. She also has her singers.

The vogue toward boy backgrounders was accelerated greatly by Miss Thompson, and was given more impetus during the engagements of Judy Garland and Betty Hutton at the Palace Theatre, N.Y. Since then, most all of the top femmes have gotten a set of boys or a mixed group for backing.

Advantage lies in the fact that it not only permits a fuller sound upon occasions, but allows the centre figure of the act to make an occasional change of costume, provides a breathing space, and even permits a non-dancer to give the impression that she's just terped.

(Continued on page 53)

Youngman, Slapsie Due

Henny Youngman and Slapsie Maxie Rosenbloom have teamed up. Duo are currently breaking in at the Di Lido, Miami Beach.

Team was brought together by personal managers Don Saxon & Jack Kearney.

Hildegard's 'Concert Varieties' Booked for Tour In Canada, Midwest

Jay Lurye, co-producer of the touring legit company of "Tender Trap," has booked Hildegard and her "Concert Varieties" for a three-week tour of his Winter Theatre Circuit. Chanteuse will play a string of one-niters in Minnesota, Wisconsin, upper Michigan and Canada, beginning tomorrow (Thurs.) and running through Feb. 15.

Hildegard will play a two-night hometown engagement at the Pabst Theatre, Milwaukee, Feb. 9-10. She will use a supporting company, including an orchestra-fronted by Robert Norris, her conductor-violinist. Program was produced by Hildegard's longtime manager, Anna Sosenko, Hildegard, incidentally, gave a special performance at the White House last Wednesday (19).

Waldorf Inks Renaud

Line Renaud has been signed to head the show at the Waldorf-Astoria, N. Y., starting next Thursday (3). Miss Renaud, a top Gallic disk-singer, recently appeared on a television with Bob Hope.

It's likely she'll play other dates on the Hilton chain before returning to France.

Sothorn Exposure Riles Philly Cops

Philadelphia, Jan. 25.

Hazel Finkelstein, 35, dancer known professionally as Georgia Sothorn, was the latest victim of Philly's censorious cops who arrested her backstage at the Troc (local Hi-Fi circuit outlet) last week after the first show (20).

Arrested with the vet burley danseuse Aaron Kohn, 44, Troc manager. Both were arraigned the next day before Magistrate E. David Keiser when the law charged there was too much Sothorn exposure. They waived hearing and were held in \$300 bail for court.

Patrons of Troc Theatre were unaware of raid backstage as Lt. Andrew Waters and his squad served a warrant charging Miss Sothorn with giving an obscene performance.

Impartial observers attending the hearing said that Miss Sothorn's performance followed the ancient ritual of the striptease and that it was doubtful if her disclosures exceeded that of any of the other artistes.

Aussie Theatres, Dollar Reserves Rocked by U. S. Headline Imports

Melbourne, Jan. 15.

Australian show biz has gone through an unusual siege because of the giant promotions staged by promoter Lee Gordon, who has been importing headlines from the United States. Theatre business has been given a severe blow by the frequency of the headliners and the giant promotion that has been put into these shows. It hasn't been uncommon for Gordon to put in two full-page ads in the dailies prior to the showings.

At the same time, there has been a mixed reception to some of the names that have toured here. On the losing side was the bash headed by Artie Shaw. Nat (King) Cole did okay, but the biggest money-maker was Louis (Satchmo) Armstrong. Expected to do well at the boxoffice is Frank Sinatra, who is well known in these parts through his recordings and films.

Many of the promotions have been held in fight arenas instead of theatres and auditoriums. While this has discouraged attendance by some, these shows have been getting a lot of youngsters.

The Tivoli circuit has felt these promotions tremendously. Gate has fallen off during the run of these promotions in the various cities, and sometimes the effect extends after the run because of the higher prices, which frequently represent more than one week's entertainment budget.

The invasion of U.S. headliners has been attacked from another front with a declaration by the Australian acting prime minister and treasurer, Sir Arthur Fadden, who was "perturbed" that the influx of U.S. entertainers was resulting in a heavy drain on the country's dollar reserves. Last year, American entertainers took approximately \$112,000 out of the country and the figure this year is expected to be about twice that amount.

Gordon declared that the Aussie dollar reserves would ultimately be increased by the use of U. S. headliners, because the publicity payoff would eventually mean a gain in the reserve situation.

Billie Mahoney will appear at the Muehlebach Hotel, Kansas City, for two weeks starting Feb. 11 and not for two days as erratum in her ad last week.



KIRBY STONE

Opening February 1st

SAHARA, Las Vegas

Dir.: WILLIAM MORRIS Agency

Mgt.: WYNN LASSNER Assoc., Inc.

HENRI FRENCH

Currently Appearing:

SHOWBOAT LAS VEGAS

Management: TONY SENNES

233 S. Beverly Dr. Beverly Hills

HARBERS

Return Engagement CASINO MUNICIPAL San REMO, Italy

and DALE

EDITH PIAF SIGNED FOR VEGAS RIVIERA

Edith Piaf has been signed for the soon-to-be-opened Riviera, Las Vegas, to start either July or August. She'll go in at the conclusion of her tour at the head of a variety revue, which opens in San Francisco late March.

Gallic chanteuse, in previous years, has played the Versailles, N. Y., to which she is committed for a date. Whether she'll go in this year isn't known as yet. Her agreement with the Versailles forbids her to play the revue in the metropolitan New York area.

Deal was made by the Lew & Leslie Grade Agency, N. Y.

Henry Slate Rejoining Brother Act at Vegas

Henry Slate, who left the Slate Bros. (3) act some years ago to go into "South Pacific" and later into films, will rejoin the act at the Flamingo, Las Vegas, March 17. Act has been touring as a two-some. For a while there was no act while Sid acted as producer at the now defunct Patio, Las Vegas.

Dick Smart has been signed for Leonard Sillman's revue going into the Versailles, N. Y., in March.

DYNAMIC! SUE CARSON (SAUCY COMEDienne)

Just Completed
10 SMASH WEEKS
HEADLINING BILTMORE BOWL,
LOS ANGELES and ROOSEVELT
HOTEL, NEW ORLEANS

Now Starring
MAPES HOTEL,
RENO



New Orleans States Stars Saucy Brunette

By WILLIAM MADDEN
Blue Room has a big smile on his face today, he's got good cause. He was lucky enough to be among first of the most rib-tickling 45 minutes the smart supper club has ever produced. The person responsible for the gaiety is, of all things, a woman. Her name is Sue Carson. And she's one of the few really funny women in show business — a howl from start to finish.

NEW ORLEANS ITEM New Blue Room Bill Loaded With Talent

By TED LUZZA
Surprise of the night is Sue Carson, sultry-eyed young comedienne who rocked the habitués of the plush spot with her elfin personality and saucy song delivery. It isn't all special material with Miss Carson. She's got a rare talent for interpretation and talent for caricatures of the famous are virtually duplicates of the original with the added impact of broad humor.

THE TIMES-PICAYUNE SUE CARSON TOP LAUGH PRODUCER

Crowd at Blue Room Is Appreciative

By ED BROOKS
That's just what she did with some of the sharpest comedy material in night spot circles at Thursday's opening before an appreciative crowd which applauded to wail Variety, the entertainment journal, calls a "beg-off."

"Headlining is Sue Carson a comedienne who has never shown to better advantage."

—MIKE KAPLAN Variety

"...No reason why she shouldn't be one of our top-pay performers. Her imitations of other singers are just great...She is in a great position in a field of entertainment (comedienne) that hasn't had a newcomer of brilliance in some time."

—LEO GUIDO Hollywood Reporter

"As a comedienne there is none better."

—DAILY NEWS Los Angeles

PERSONAL MANAGEMENT

GABBE-LUTZ & HELLER

119 W. 57th Street, Suite 415, New York City

1626 N. Vine Street, Hollywood, California

IT HAPPENED ONE NIGHT AT THE SANDS LAS VEGAS, NEVADA

ASSOCIATED PRESS wire . . .

LENA HORNE BIG HIT IN NEW ACT

Lena Horne, kicking off a brand new nightclub act at the Sands Hotel, told the world, via a satire on Hollywood that she is tired of singing "Stormy Weather." Opening night critics labeled the new Horne material her *greatest in years*. The one time Cotton Club chorine has added dancing and satirical acting to her singing.

Herb Caen, SAN FRANCISCO EXAMINER

"... the real star in Vegas and probably the greatest entertainer in the world today—is Lena Horne at the Sands. Miss Horne was always wonderful, but she has added an extra dimension somewhere along the line and is now in an other-worldly class by herself. Every move, every gesture, every note has been polished until her whole performance gleams from start to finish—in great new exciting material and productions ordered by her long-time friend and producer at the Sands, Jack Entratter."

Hedda Hopper, L.A. TIMES Jan. 3...

"Lena Horne, after tackling a dramatic sketch in her bright new act at the Sands Hotel in Las Vegas is eyeing a Broadway play."

Delyle Madison, LAS VEGAS SUN,

"Jack Entratter's presentation of Lena Horne, with special choreography, lyrics, dramatics, and the whole works is finest we've seen here in Vegas. Lena's timing and actual acting ability should make Hollywood look, stop and sign."

Louella Parsons, INS...

"Lena Horne's new act at the Sands is so good, it even out-lena's Lena . . . with Jack Entratter bringing in a whole crew of top flight people to work the words and music and choreography up for the talented star."

Harrison Carroll, HERALD EXPRESS

"For the first time in her night club career as a star, Lena Horne includes a brilliant new dramatic skit in her act at the Sands in Las Vegas."

VARIETY

"A definite top attraction is the current Jack Entratter layout at the Sands starring Lena Horne in a swiftly paced show and presentation . . . involving Miss Horne and the production company in a finale and material that is nothing less than smash."

HOLLYWOOD REPORTER

"Framed in the king-size show Jack Entratter has built around her at the Sands, Lena Horne has an act that runs the gamut of show business from comedy to tragedy . . . for a storm of applause with her brilliant new material ordered especially for her by Entratter."



LENA HORNE

Ed Sullivan

"Lena Horne an extraordinary smash with her new material at the Sands in Vegas . . ."

LES DEVOR... L.V. REVIEW JOURNAL

"One of the very top shows ever seen in this area . . . or any nightclub anywhere—is the Lena Horne show at the Sands that features the great singer in a dancing, satirical acting and comedy bit that is just the end. Material was ordered by Entratter from Sid Kuller, Hollywood writer, and the Sands producer also brought in Hal Belfer, top TV choreographer to work with Bob Gilbert and Renee Stuart to put the fine finale on around Lena. All top class . . . just top class!"

Erskine Johnson

"No doubt about it—Lena's new Lena at the Sands is tremendous."

The Lena Horne
"Magic Town" production

written and staged by
Sid Kuller

Music by
Jimmy Van Heusen

The
Sands

Las Vegas, Nevada

JAKE FREEDMAN

President

JACK ENTRATTER

General Manager

Hotel Plaza, N. Y.

Lisa Kirk, with Buddy Pepper; Ted Straeter Orch, Mark Monte Continentals; cover, \$2-\$2.50.

Lisa Kirk is back at the Persian Room for the sixth consecutive year, but this time out she's holding the Fifth & 59th fort alone, sans benefit of an opening act to precede her. It should come as some sort of a personal triumph for her, as well as a financial one for the hotel, that she's in command from the very start and that she makes her 35-minute stint suffice to gratify the entertainment wants of the plushery's patrons. In short, Miss Kirk's outing is a show in itself.

Aside from her physical attractions (nicely displayed in a low-cut affair with a detachable skirt that comes off in a rousing Gay '90s finale) Miss Kirk displays a warmth of voice and personality in the confines of a room that aren't so easily discernible on a stage or in front of a television camera. The night club turn is her special metier, and she's endowed it with careful staging and a handful of fine arrangements worked up by her accompanist, Buddy Pepper, and her husband, Bob Wells.

Result is a well-planned and well-paced turn which, in its 35-minute duration, runs the gamut from the broad Gay '90s bit mentioned above through such tender songs as "Hi Lili" to comedy ring-side strolling to "Too Marvellous for Words." Miss Kirk uses such props as a specially built mike in the form of a telephone and carnations for all the gents, along with a floradora hat for the closer, but the prop-and-costume switches are never obtrusive. Her movements, at the floor mike, around the ring-side and at the piano, are well-timed and fluid, never letting the turn get static.

But the heart of the act is in

CURRENTLY JOLLY ROGERS HOTEL Fort Lauderdale, Fla.



NORM DYGON and MR. CHIPS Direction: MILO STELT MUTUAL ENTERTAINMENT AGENCY, INC.

203 N. Wabash Ave., Chicago, Ill. Hollywood • Cleveland

LEW BLACK and PAT DUNDEE (Beauty and the Beast) Currently PALACE New York

NICK LUCAS Opening Jan. 28 thru Feb. 10

WESTWIND-HO HOTEL PHOENIX, ARIZONA

Booked by JOE ROLLO AGENCY CROWN RECORDS



CAB CALLOWAY

Currently

MOCAMBO HOLLYWOOD, CAL.

CONTINUING

Mgt. BILL MITTLER, 1619 Broadway, New York

the singing, and Miss Kirk can turn out a tune with the best of them. She's got a warm, low-keyed voice which can handle ballads and rhythm with equal facility, and she's not above an occasional red-hot-mammaish outburst.

Pepper, who's more than an accompanist, but an integral part of the act, does a fine job at the keyboard and in harmonizing with Miss Kirk. Ted Straeter's orch is excellent in showbucking and bouncy with the dancinations, while Mark Monte's Continentals keep the floor equally busy in their relief chores. Chan.

Mocambo, Hollywood

Hollywood, Jan. 19.

Cab Calloway, with Howard Roberts, Eddie Beal, Adolphus Albrook, Eddie Davis; Paul Hebert Orch (6); \$2 cover.

Those that like to watch a real pro with a tune in action should be accounting for a goodly number of covers during Cab Calloway's stay at the Mocambo. And those that don't have a professional eye and ear, but are interested in good niter entertainment, will find the Cab's breezy stint giving them their money's worth, even though the 28 minutes he is on leaves them wanting more.

It's a pleasure to watch and hear an entertainer stand up and sing like himself. That Calloway does, and with nine songs, some of which are identified with his long career. Naturally, there's "Minnie the Moocher," with table occupants joining in the "hi-di-ho," as they do on "Shake, Rattle and Roll," a newer tune which Calloway sells big.

Calloway has abandoned his big, and noisy orchestra, coming up with a four-piece combo just right for intimate niter dates. In case it's possible for any one to get tired of listening and watching Calloway, all they have to do is bend an ear towards the mean rhythm beat purveyed by the trumpet, piano, bass and drums backing the singer. It's real good listening. Brog.

Last Frontier, Las Vegas

Las Vegas, Jan. 21.

Blossom Seeley & Benny Fields, Lancers (4), Vivianne & Tassi, Frontier Girls (12), Garwood Van Orch (11); no cover or minimum.

Blossom Seeley and Benny Fields are in for three stanzas in an act that's a nostalgic flashback of their careers when Keith-Albee was their vaude kingdom. Biz for their stint cannot be expected to set the boxoffice aflame, for the newer generation stands pat on the modern format for entertainment, and many an older prefer to remember Bloss and Benny when. Their trip backwards down the years is entertaining as it tugs at memories, but the show lacks a comedy bounce for balance, with the music adeptly handled by the Lancers.

Old stars, like old songs and old wine, mellow with age, and Miss Seeley, a handsome little old lady and her minstrel-man spouse Fields offer an act that's decidedly mellow in favor. "Gotta Have Me Go With Her," is the top-hatted Fields intro to his wife, and their play about courting days is cute. "You Didn't Do Right by Me," finds Fields aiding Miss Seeley's vocals at the piano, from where he duets with the onetime vaude star. His "Song and Dance Man" and Miss Seeley's "That's Entertainment" are song sagas of show biz. Eddie Johnson renders capable support at the Steinway.

The Lancers are a popular quartet hereabouts and harmonize a string of numbers that successively evoke big applause. "Bye Bye Blackbird," "Let Me Go, Lover," "Rock Island Line" and others, including spirituals and song group impressions, firm the act into the click class all the way.

Vivianne & Tassi are clever jugglers and tumblers who provide a fast opener for the layout, while the Frontier Girls put forth better than average efforts into a pair of production numbers in which they move well and fetchingly to garner a nice reaction. The Garwood Van orch is back to play the show in its usual efficient manner. Bob.

Chez Paree, Chi

Chicago, Jan. 20.

Lena Horne (with Escorts) (8), Jay Lawrence, Hector & Byrd, Brian Farnon Orch (8); \$1.50 cover, \$3.75 minimum.

Nicely - balanced layout, with Lena Horne giving off with the sparks, should bring smash biz to Chi's No. 1 supper club, especially since the turn-of-the-year convention traffic is in full swing. It's a full spread (running to 80 minutes on session caught) but all the song-dance-and-comedy ingredients are there without the feeling of padding.

Miss Horne, a satin-sheathed package of sex in song, is the prime lure. Her vibrant delivery wows 'em constantly. The custom-made material is especially sock stuff that displays her sultry-voiced style to best advantage. Timely cut is the Universal International Blues' songbird of Cinerama, CinemaScope, Vista-View and the gamut of wide-screen labels. Then there's her saucy spoofs of Camille and Juliet and a fetching lampoon of her "Stormy Weather" trademark.

This time, Miss Horne is surrounded on occasion by a troupe of satellites, dubbed the Escorts. Song and dance ensemble spells the thrush with a production display and the four boys in the front takeoff that's an eyepopper. Lenny Hayton fronts the house band, augmented by singer's own rhythm trio.

Comic chores are handled by Jay Lawrence in a well-mixed blend of mimicry, gags and song. Gagster's strongest patter is a car-bon of flight telecasts which rightly earns big yocks. Just when some of his more aged gags start to slow him up, he changes pace with an more impression or a competently spun city.

Temp routines by Hector & Bird get things off to a flying start, with "Putting on the Ritz" intro by former setting the mood for the boy-gal duo's fast, sophisticated turn. Brian Farnon orch showbucks nicely, as usual. Gabe.

Fontainebleau, M. B'ch

Miami Beach, Jan. 21.

Patti Page, George DeWitt, Lecuona Cuban Boys, Estrellita & Raul, Nelly Castel, Raul Martel, Val Olman Orch; \$2.50-\$4 bev. minimum.

La Ronde Club in this fabulous new 550-room hotel is an impressive one, the tiered layout as lavish as the hotel itself in appointments. There's a perfectionist's touch contained in the lighting, acoustical and hydraulic stage setup, the handsome decor and plus-perfect service. There isn't a post in the room, the amphitheatre design allowing for perfect viewing from every part of the spacious room. Add the smart crowds drawn to this "hotel of the year" and one finds a cafe that can become a nightmare to the operator if he books in the wrong topliner and supporting show. The shakedown weeks which have Vaughn Monroe featured with the Richard Hayman orch saw that point proven in boxoffice terms—biz was spotty, the room too overwhelming for Monroe's type of delivery and bartonings to hit with strong impact.

In the current bill, however, Ben Novack and associates have themselves a winner in Patti Page. This is a new Page, one who has been restaged, restyled, carefully and intelligently, to add authority and stature. Charles O'Curran, stager for Betty Hutton, et al, can take a bow for the change that takes Miss Page from the at-mike, straight-singing recording click and transforms her into a fully-rounded performer who works with fluidity, ease and assurance. From walk-on she takes over the big stage, commanding immediate attention from the tablers, who fill the room. The much slimmer-downed thrush quickly evidences the prepping undergone via a sound teleoff. "It's A Great Big Wonderful World," proceeding from there through an artful blend of newies, medley of older tunes, then a cavalcade of the platter hits she's intro'd, to her latest, "One Way Love."

Encore segment contains a reprise on the bigger clicks she's been associated with. The restaging now has her moving about the ringriders with a hand mike, to establish a warmth and rapport heretofore missing. Her gowning is in superb taste, the clever lighting effects highlighting her "new look." Throughout, the timing and shading added to aud reaction that builds to a wrapup.

Supporting show is an in-and-out affair. The Lecuona Cuban Boys are in the current mambo-mania idiom with accent on straight and comedy brassy-bongo arrange-

received, as is songstress-hip swinger Nelly Castel, who rouses response with a maraca-decorated-derriere routine, and the Cubano chants of Raul Martel. Estrellita & Raul purvey, solo and in tandem, a session of fiery Spanish flamenco and native patterns that are authentically handled. George DeWitt is on hand to emcee, a chore at which he is smooth and adept. In his own spot he takes several minutes to warm them with a rash of familiar one-liners, then hits the plus-palming course when he winds into fast and incisive vocal impersonations of the more popular singers in the upper echelon. Adds pic names to the catalog for the clincher, Val Olman and his crew showback in fine manner and spell the Lecuona contingent for the dancipation. Larry.

Sciolla's, Philly

Philadelphia, Jan. 18.

Crew Cuts, Lee Allen, Doree Smith, Jimmy Sands Orch (7); \$2.50 minimum.

Current peak interest in male quartets has brought back the Crew Cuts, young Canadian foursome, for their second state of the season at the big uptown club restaurant. Crew Cuts sell youthful collegiate appearance as well as songs, which are in the commercial modern style. Boys are well handled and floor activities are not obviously choreographed. They behave as if they are out there to please and happy about it when they do. Songs are belted across with youthful vigor, but with no undue gyrations of comedy attempts.

They open with "Wrap Your Troubles in Dreams," follow with a religiouso lift, then implant themselves on the audience with such items as "Shine," the rhythmic "Stop and Whistle," another record click, "Crazy Bout You Baby," written by the unit's baritone, Rudi Mauger, and tenor, Pat Barrett, and their latest potential hit, "Kokomo." Mauger is musical director and Barrett does the choreography. Quartet looks in, finding gotten by the first year of stage work without anyone lowering the "sh-boom."

Headline act is sandwiched between an opening danseuse, Doree Smith, a passable tapster, who tallies when she switches into her sexy acro-modern routine, and comic Lee Allen. In the closing spot, Allen goes uphill all the way and makes it with variety of song and dance impressions, including a funny psycho case bit. Gagh.

Sheraton-Carlton, Wash.

Washington, Jan. 20.

Felix Knight, Arthur Ravel Orch (7); \$1 cover Mon.-thru-Thurs., \$1.50 Fri., Sat.

There's probably no better set of pipes anywhere on the top-drawer niter circuit than those Felix Knight uses. Operatic and tv tenor serves up a considerable change of pace in his songs and never fails to milk the most out of his selections during his current fortnight stand at the intimate Harlequin Room.

Using the colorful Latino number, "Granada," as his throwaway, Knight follows up with "A Feller Needs a Girl," the spiritual, "Jericho," "Mia Clara," in both Italian and English, "Danny, Boy," "Nothing Like a Dame" and "Begin the Beguine." Encore of the 35-minute act is "Donkey Serenade."

As long as he sings, Knight holds the audience. But one or two times when he essays funny stories, he's less successful. Artist could tighten an already fine act by tossing out a couple of jokes and adding at least one song. Lowe.

Seven Seas, Omaha

Omaha, Jan. 14.

Kings IV; no cover or minimum.

Booked into this spot as a lounge group, the Kings IV actually is a night club musical comedy act that has strong possibilities. The four boys, who met while in the Air Force together three years ago, all are toponotch musicians. However, they've been doing pro work only one year and their comedy needs overhauling - which undoubtedly will be done.

Kings IV contend that between them they can play 64 different instruments. But for niteries they've trimmed that to 18—which is enough to convince the payees they are versatile as well as accomplished.

At show caught, they featured dixieland, winding up with a wild "Saints Go Marching In" that had the customers demanding an encore, which proved a still wilder "Crazy Man Crazy."

Quartet is composed of George Worth, Stan Worth, Frank Cicellia and Bill Kay.

One Fifth Ave., N. Y.

Patricia Bright, George Smiley, Bob Downey, Harold Fonville, Hazel Webster; no cover or minimum.

One Fifth Ave. is probably one of the steadier grossers in the Village area. This hotel remains one of the class rooms in this sector, having a high standard of entertainment. Bob Downey, in charge of the room and who accomplishes much of the talent at the ivories, fortunately has an excellent sense of values when it comes to performer buys.

It's been Downey's policy to bring in new talent whenever possible. It's generally done when he has a surefire item, such as Patricia Bright, who opened last week for the 13th trip to this spot. Thus, with Miss Bright to insure grosses, he can afford to invest in a new face. Under New Acts is George Smiley.

Miss Bright has brought in a good assortment of material, combining much of her familiar numbers along with new items. Her magnum opus describes some of the talents working Las Vegas, and so she's able to combine some excellent mimicry of the Gabor Sisters along with her devastating caricature of Hildegarde. New item is a description of women at a reduction sale. All the tunes go over well enough to get her mitts of encore proportions.

Downey, together with Harold Fonville, provide some good two-piano selections, and Hazel Webster does the relief chores. Jose.

Cabot & Dresden, dance team, into the Fontainebleau, Miami Beach, for two weeks beginning Feb. 9. Team has been paced by Mercury Artists Corp.



Currently SHERATON-KIMBALL HOTEL Springfield, Mass.

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE

(The Service of the STARS)

First 13 Files \$7.00—All 35 issues \$25

Singly: \$1.05 per script.

3 Bks. PARODIES, per book. \$10

MINISTREL BUDGET..... \$25

4 BLACKOUT BKS., ea. bk. \$25

BLUE BOOK (Gags for Stage) \$50

HOW TO MASTER THE CEREMONES \$3.00

GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, \$500. Worth over a thousand No C.O.D.'s

BILLY GLASON

200 W. 54th St., New York 19—Dept. V

Circle 7-1130

Don't Buy A New Car Until You Talk to

SAM ANGER

For The Best Deal On A

FORD

or

FORD

THUNDERBIRD

Call me at:

TED ROWLAND, Inc.

LYNbrook 9-0600

WHEN IN BOSTON

It's the

HOTEL AVERY

The Home of Show Folk

Avery & Washington Sts.

VISKRIPTS*

*Material by VISKRIPTS

COMEDY ROUTINES and BLUEBOOKS. \$5

BEST COMEDY BITS..... \$5

A. GUY VISK

Writing Enterprises

490 W. 11th Street Troy, N. Y.

*Creators of Special Comedy Material

Vaude, Cafe Dates

New York

Jimmy Durante's date for Copa City, Miami Beach, is set for Feb. 7. . . . Eileen Barton packed for the Roosevelt, New Orleans, March 31. . . . Marguerite Piazza, current at the Pierre, N. Y., into the Ambassador, Los Angeles, Feb. 9. . . . Billy Shepard tapped for the Old Roumanian, N. Y., Feb. 2. . . . The Beachcombers set for the Elmwood, Windsor, Ont., Feb. 28. . . . Singer Anne Dedonn has taken over La Comedie, N. Y. . . . Ann Leaf, organist, is new at the Glass Hat of the Belmont Plaza, N. Y. . . . The Keystone Kop at the Carnival of Cars, N. Y., is performer Charles Burnes. . . . Robby Winters has been added to the show at the Escambron Beach Hotel, San Juan, P. R. . . . Gaby Bruyere goes into Old New Orleans, Washington, Feb. 7. . . . Mello Larks have been added to the Feb. 3 show at the Copacabana, N. Y., which will be headed by Harry Belafonte and Motley Amsterdam. . . . Beverly Kenner is at Page Three, a new spot in Greenwich Village. . . . Eddie Davis is back at Le Coq Rouge, N. Y., after a long illness. . . . George Kent a newcomer to the Cafe Nini, N.Y. . . . Bev Salle, onetime vocalist with the Richard Himber band, has opened a modeling and talent agency. . . . George Kaye opens Feb. 2 at the Sands, Las Vegas. . . . Dorothy Shay is set for the Baker Hotel, Dallas, March 17. . . . Jack E. Leonard to the Flamingo, Las Vegas, April 7.

Chicago

Dee & Vince Abbot into the Chase Hotel, St. Louis, Feb. 3, for two weeks, following into the Washington Statler, Feb. 21, in a two-framer. . . . Mello Larks into the Copa, New York, Feb. 3. . . . Goofers held over three weeks till Feb. 16, with Marie Wilson at the Flamingo, Las Vegas. . . . "Skating Stars," with Margie Lee, Percy Twins, Juggler, Bobby May, Charles & Lucille, into the Statler, L. A., Feb. 15. Show closes at the Hilton here Feb. 3. . . . "Spurs and Skates," new ice show starring Cathy & Blair, opens at the Hilton, Feb. 4, with Robert Lenn and The Tattlers, now at the Palace, New York. . . . Randy Brown into the Muehlbach Hotel, K. C., Feb. 11, for two rounds. . . . Billy Devroe plays Otto's, Albany, Feb. 1, in a two-framer.

Hollywood

Perez Prado mambo band returns to Crescendo Saturday (29). . . . Carl Ravazza, current at Charley Foy's, inked for return engagement for Christmas holidays. . . . Consolo & Melba, Bobby Sargent and Rudenko Bros. opens tonight (Wed.) with Mae Williams at Biltmore Bowl.

GALE CLOSING N.Y. SPOT FOR TV PILOT FILMING

Alan Gale's, in the Capitol Hotel, N. Y., is readying to close for the season Feb. 20. Gale intends to work on a couple of pilot films for video, to be done in conjunction with Irving Mansfield, now an indie tele producer. It's being made for NBC.



VIVIAN COOK

Dance Specialist
NIGHT CLUBS
HOTELS
MUSICALS
Bert Jonas,
1650 Broadway
CO 5-0808

JAY MARSHALL

Culminating
A One-Week
Tour of the
Entire Radio-
Keith-Orpheum
Vaudeville
Circuit
at the
PALACE, N. Y.

That Ol' Style Religion

Fort Worth, Jan. 25.
Mrs. M. E. Johnson, operator of the Peg Allee Lounge, appealed to the city council to stop a group of ministerial students of unknown denomination from holding sidewalk services in front of her establishment every Saturday night. Mrs. Johnson, who described herself as a "church going woman," said the students were ruining her business and that she so informed the group, but they continued to hold services in front of her club.

N. Y. Strippers, Jazz Joints Would Be Hit By 21 Age Limit on Drinks

New York City's 52d St. strip- peries, as well as the jazz joints, will be hit if the New York State legislators grant the request of the New Jersey Assembly to outlaw the serving of drinks to patrons under 21 years of age. New York's present legal minimum of serving drinks is 18, while Jersey adheres to the 21 minimum.

Problem as seen by the Jersey solons lies in the fact that the youngsters come across the Hudson River to New York, get loaded, and drive back. They generally get caught in a reckless driving rap or in a crash. Problem has been acute for sometime, but there has been little that Jersey could do in the matter.

Presently, the bulk of the youngsters hit the strip spots where they can see a show from the bar where no minimum applies, or in the jazz spots where they similarly can be entertained at minimum expense.

Problem is most acute in the northern part of the state adjacent to New York City. Vote by the Assembly was 52-0, and resolution is being forwarded to N. Y. Gov. Averell Harriman for action.

Hope Hampton's 1st Cafe Date at N.Y. Versailles

Vet film and stage actress Hope Hampton will play her first cafe date in her career when she opens at the Versailles, N. Y., Feb. 2. Miss Hampton is expected to remain at the Nick Pronis-Arnold Rossfield operation until the opening of the new Leonard Sillman production sometime in March. She'll go in with the present revue, "Bon Voyage."

Miss Hampton will be spending a reported \$25,000 on gowns and material. She doesn't expect to amortize this kind of money during her Versailles stand. However, she anticipates a date in a Las Vegas hotel spot where she may break even on the venture.

Miss Hampton recently staged a comeback in the abortive William Taub production, "Hello, Paree," which closed before showcasing on Broadway. She's the widow of Jules Brulattour, who distributed Eastman Kodak film.

Kearney Quits at GAC For Personal Mgt. Biz

Jack Kearney has resigned from the cocktail department of General Artists Corp. to go into the personal management field. He'll be partnered in the venture with Don Saxon, formerly teamed with comedian Tim Herbert. Successor to Kearney at GAC hasn't yet been named.

Femme Singers

Continued from page 50

ing away. It also provides a more effective setting to show a singer to best advantage.

Of course, it's a fairly expensive proposition to rehearse an act of this kind, and get the proper arrangements, choreography and special material or treatments of standard material.

Thus far, most disk singers are still working solo. But it's expected that as disk hits become fewer, many will turn to background for personal appearance work. Most of those now using the breathing backdrops are able to stand on their own without any assistance, but the assistants give the turn freshness and added interest. The boy singers who brag that they do not need the background of singers of the opposite sex, have a different gimmick. Most of them demand a battery of violins for added effects. Musicians consider the fiddle a feminine instrument.

St. Louis' Chase Lines Up Its Season's Talent

The Chase Hotel, St. Louis, has lined up most of its talent to take them through to the end of the season. Spot will close for the summer on June 4 and reopen in the fall.

In the lineup after the current show (Mary Meade French, Clark Bros., Jack De Leon) are the Crewcuts and Dick Kerr, Feb. 3, with one act to fill. Phil Spitalny goes in Feb. 17; Jean Carroll and Sonny Howard, March 18; Dorothy Shay, April 1; Nat (King) Cole, April 9; Mae West, April 22, and Los Chavales de Espana May 25 for the season's finale. There are two open bills from May 2 and May 12 still to be booked.

Leonidoff Takes Over as Stager Of Next Summer's 'Arabian Nights'

Leon Leonidoff, senior producer at Radio City Music Hall, N. Y., will direct and stage the new edition of "Arabian Nights" which will open at Jones Beach, N. Y., June 23, and then go on tour, starting Sept. 12 in Rochester. Leonidoff will take over the chores that were formerly done by Robert Gordon. Alan Zee, who last year produced the show for bandleader Guy Lombardo.

"Arabian Nights" was comparatively successful last year, inas-

much as grosses exceeded expectations. Although production costs weren't fully amortized, the entire layout is expected to show a profit this season. It's essentially the same show as last year. Singer Lauritz Melchior has been given a new contract to continue with the show.

It's expected that Melchior, as well as some of the other leads, will go on tour in the fall edition. Arena Managers Assn. has booked the layout in some of its houses.

America's Newest Singing Star

JENNY COLLINS

Just Concluded

PERSIAN ROOM
The Plaza
NEW YORK

February 11th

BRITISH-COLONIAL
NASSAU

March 7th

HOTEL STATLER
WASHINGTON

March 31st

THE SHAMROCK
HOUSTON

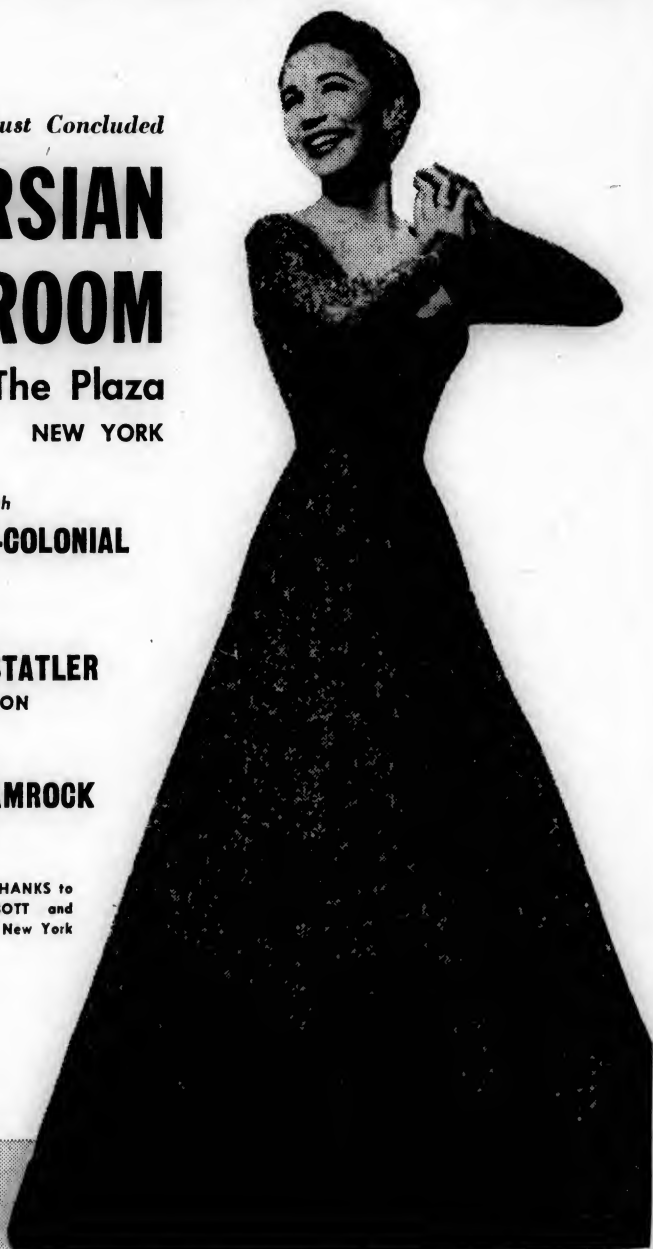
With Sincere THANKS to
MERRIEL ABBOTT and
the Wonderful New York
Press.

Publicity

PAUL W. BENSON

Direction

JAMES J. GRADY ENTERPRISES
1650 Broadway
New York



General Motors' Big Show

Continued from page 1

showmanly lineup of cars seem to be dazzled by virtually every aspect of the hoopla. Indeed it is one of the best industrial exhibits extant. At the same time, the audience tuning into its tele session over NBC-TV, even with Bob Hope, must have been troubled by the entertainment IQ of the big boy of the industrial world.

Next Year, Too

The tele show was virtually a 60-minute commercial with Hope doing his best to make it palatable. Hope opened the proceedings on a high key. His standup comedy had some choice material. He defined the Motorama as Detroit's answer to Max Liebman. He referred to his take for this show reported at \$100,000, and seemed very satisfied. His last line was to the effect that he'd be glad to return next year, at the same time, same station, and same money. It's unusual that a performer agrees to return at the same rate of pay. That's no advancement. But how far can a performer advance from \$100,000 an hour, one show represented no writing and little preparation. GM's president, Harlow Curtice, at the conclusion of Hope's pitch to return next year, said that it's a deal. It may be binding too, before so many witnesses.

It is a difficult thing to maintain a high keyed performance, especially with a group of tyros. Hope walked around the giant showroom in company with Curtice. The comic let some bon mots loose, but they seemingly fell far on the execs. They visited each section of the display with the general manager of that division taking over. The exhibits, as always were interesting.

The very setup of the Motorama isn't conducive to a successful tele show. When the ambulatory performers leave one part of the hall, they have to retrace steps through a darkened corridor to reach the next point of interest. Maybe GM should consider lining up a duplicate set, built specifically for video so that the problems of telecasting will be eliminated and the show sponsors could concentrate on exposition and entertainment. The program's use of Hope was seemingly successful as it brought in a lot of viewers. Time selection, though, was unfortunate, being pitted against the Robinson-Jones fight on CBS-TV.

Pros Take Over

On the other hand, the Motorama is professionally done, in the best show biz standards. It's by producers Dick and Edith Barstow, who have done tele, produced the Ringling Bros. and Barnum & Bailey circus and have done previous Motorama editions. This year marks the most ambitious effort. The Motorama has even imported Lane Dayde, a dancer, specifically for the occasion, and has lined up some excellent talent. The entertainment industry has borrowed one aspect from the medical profession. Fees are based on ability to pay and GM is well heeled enough to pay some of the top salaries extant in order to encourage performers of stature to get on the platform.

The set for the proceedings is expansive and expensive. The stage has a lily pool at one side, a full sized symph orch conducted by Victor Young, playing overhead, and a fairly large stage. The song and dance choruses have been carefully prepared and have a set of serviceable lyrics with such titles as "Looking at You" which is also the title of the show and "Power of Love." The budget-behanged aspects are also readily evident in the costuming with Sophie of Saks Fifth Ave. doing the designs of the mannequins and Raoul Pene du Bois costuming the line. For added measure there are the Six Silver Violins, played by an equal number of lookers who work from the floor on the same platform as the cars of the future. The entire show is lush, extravagant and colorful. There's even a touch of the Radio City Music Hall with a raised platform and a pair of giant elevators bringing the cars on and off in a hurry.

Ashtons Score

The act allotted the most time is The Seven Ashtons, the Aussie risley specialists, who do their amazing foot balancing to the crowd's satisfaction. The major dance by import Liane Dayde, premiere danseuse of the Paris

Opera. She has a trim chassis, looks and works in a classical manner. Unfortunately, she has time only for a few steps and thus the full measure of her talents cannot be evaluated. The major singers are Priscilla Gillette and David Atkinson, a pair of full voices who fill the vast auditorium visually and vocally. The other act is the Cabots, two boys and a girl, who lend themselves to the generally excellent Barstow production.

Portions of this show were seen on tele. It looked much better in person. It's an example of the right setting for the right job.

The live layout costs about twice as much as the tele display. Although, more people generally see the mechanical viewing, GM gets a lot of value out of the Waldorf hoopla. For example, there are hosts of interviewers at various portions of the auditorium. They ask what the interviewee considers the good and bad points of a particular model whether it be auto, refrigerator, air conditioner or anything in the GM line. The information thus provided is extremely valuable to sales engineers, designers, etc. Also there's nothing like getting the temper of the crowds. Comments are valuable, questions asked of various attendants also provide some index of public feeling. The in-person Motorama provides a lot of useful info. Nobody talks sales, but if they did, it's likely they could chalk up quite a few.

Israel's 'Riviera'

Continued from page 1

trifling. The "Land of the Bible," thanks to Israeli sweat and American money, is rapidly attaining its age-old dream of a land of milk and honey.

To the American, after touring Spain and Italy, the immediate effect on entering Tel Aviv is overwhelming. Although not comparable in size with New York or Paris, there is a motion and manner which reminds one of both cities. It has the bustle and beat of Broadway, the cafe sidewalks of the Boulevards. One feels the aliveness of the people, and a sense of dynamic dedication to the future.

In the year just concluded, Americans comprised 35% of the 38,000 foreign visitors in Israel. They were responsible for some 50% of tourist expenditures of \$6,000,000 plus \$3,000,000 spent in reaching the country via the Israeli air line and Israeli ships.

Amos Irun, director of the Israel Tourist Center, is aiming to attract 100,000 visitors this year and he says that the country has the facilities to accommodate them. He points to the nation's 100 hotels, 19 of which were built in the last two years, with a total of 5,000 beds. The newer hostels, like the swanky Dan in Tel Aviv (similar to the Saxony in Miami Beach and, incidentally, built by Florida hotel men), have night clubs, swimming pools, golf, tennis and riding facilities.

Hotel Rates Fairly Reasonable
Compared to American standards, hotel rates in Israel are reasonable. The tab at first class places (with bath) ranges from \$10 a day with full board to \$16. At the second class hotels, which provided bath and shower, rates range from \$5 to \$9, with board included.

The No. 1 of Israel is, of course, the country itself. Seeing it has become a big business, comprising 40 agencies which conduct tours and employ 120 licensed guides. There are also five companies (two of which are American) which operate 30 large sightseeing buses, half of which are air-conditioned and equipped with refreshment bars.

Tourism, according to Irun, has two main functions. First, it is the best kind of publicity for Israel. Secondly, it provides badly needed foreign currency. Already, he points out, it is the nation's second largest export — next to oranges.

More Entertainment

To stimulate an influx of tourists this year, the government is giving increasing attention to entertainment. It is promoting a huge carnival in Tel Aviv in March for the national celebration of

Purim. For the Passover, it has arranged a music festival at Ein Gev, on the shores of Lake Tiberias. For the summer, it is bringing to Jerusalem the opera, "David," by the French composer Darius Milhaud.

The visitor to Israel will find plenty of theatre, the most popular being the cinema. Attendance at the film houses, of which there are 135, is said to be the largest per capita of any nation in the world. The films shown are mostly American, British, French or Italian. About two-thirds of the population, it is estimated, understands English or French.

The legitimate shows are performed largely in Hebrew, with occasional plays in Yiddish. There are three dramatic companies: Habimah, Ohel and Chamber. A fourth company, Matate, specializes in comedy and satire. Two companies, Li La Lo and Do Re Me, give revues and operettas. There is also a National Opera Company.

Actor Cooperatives

Most of the companies are owned by actor cooperatives but managed by directorates elected annually by the members. They each present an average of eight new productions a year, including many current plays from abroad. An estimated 1,000,000 tickets are sold annually. While the standard of performance is generally good and attendance high, legit suffers from lack of suitable theatres.

The largest theatre in Israel is the Zitraton, a 2,500-seat circular tent in Ramat-Gan (suburb of Tel Aviv) which combines a "circus revue" with a name stage personality. Its attraction for the two weeks in December was Josephine Baker, who gave two performances daily to sellout audiences. Prices were 50c (for children) to \$3. The government gets 40% of the intake.

The Zitraton was built, with government aid, by a group of Israeli wounded war veterans and is managed by Rainer L. Grosskopf on a yearly rental arrangement. Grosskopf's father, a composer, conductor and theatre operator in Berlin, wrote some of Miss Baker's first songs. He was killed by Hitler guards after refusing to conduct in Hitler's presence.

Grosskopf is anxious to attract other internationally-known stars to Israel, but realizes he can't compete with other countries.

Adult Comedy

Continued from page 1

national favorite because of this. Obscure hamlets in the U. S. are fully acquainted with the name, Fernanded, the French comedian, he reported, and now it becomes increasingly more simple to make a motion picture that will suit the tastes of every country in the western civilization sphere.

Woolf declared that the promotion of films does not enjoy such a similarity of acceptance. Advertisements and publicity that were effective in this country must be tested before they are given general distribution in Europe. Because of this, special photos and general promotional material were prepped by Romulus specially for the American distribution of "Camera," on much the same order as the company formerly operated with the "Moulin Rouge" release.

In addition to his chores concerning "Camera," Woolf will complete casting plans for his forthcoming film, "The Story of Esther Costello," while here. He expects to return to London in about 10 days, stopping over in N. Y. for final meetings with DCA prexy Fred Schwartz.

British Film

Continued from page 4

ald Wolf, "Svengali."
Best non-British actress: Shirley Booth, "About Mr. Leslie"; Cornelia Borchers, "Divided Heart"; Judy Holliday, "Phffit!"; Grace Kelly, "Dial M for Murder"; and Gina Lollobrigida, "Love and Dreams."

Best non-British actor: Neville Brand, "Cell Block"; Marlon Brando, "Waterfront"; Jose Ferrer, "Caine Mutiny"; Frederic March, "Exec Suite," and James Stewart, "Glenn Miller Story."

Nominated as "most promising newcomer to films": David Kossoff, "Young Lovers"; Maggie McNamara, "Moon Is Blue," and Eva Marie Saint, "Waterfront."

VARIETY BILLS

WEEK OF JANUARY 26

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independent (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Travolta; (W) Warner

NEW YORK CITY

Music Hall (I) 28
George Zorich
Audrey Thomas
Eric Hutton
Eddie Carson
Corby
Marily Murphy
Rockets
Corps de Ballet
Sylvia
Palace (P) 28
Rus & Joy

Walters Jr.
3 Logos
M. & Matt
Black & Dundee
Marshall
C. St. John
Steve Evans
6 Antonettes
Chicago (P) 28
Sarah Vaughan
Larry Storch
Lewis & Van
Don Dick & Jimmy

Johnny Silvers Jr.
Frank Stanley Jr.
Bobby Hotel
Phil Brillo
Nellie
Pat Mack
Sandra Barton
Johnnie Hefel
Judy Tremaine
Sam Bari
Jack Mitchell
Bobbie Lynn
Dillido Hotel
Bea Kalman
Henny Youngman
Myle Rosenbloom
Ted Lawrie

Peter Gladie
June Taylor Line
Roy Capi
David Tyler
Celine
Patricia
Estrella & Raul
Luciana Cuban B
George DeWitt
Val Olman
Beachcomber
Rita Bros
Louis Armstrong
DeMarco Sisters
Nancy Crompton
Len Dawson
Casablanca
Billy Daniels
Myron Cohen
Kramer Dancers
Jacques Donnet
Balmoral Hotel
Celeste
Emile Coleman
The Spa
Sammy Walsh
Preacher Rollo 5
Ciro's
Rock City
Tommy Nunez
The Trenchers
Lore Sharon
Vagabonds Club
Vagabonds
Martha Bowers
The Dunhills
Martha Bentley
Charles Farrell
Frank Little-Ore
Airliner
Helen Gardner
Sonny Richards
Walter Long
Wayne Carmichael
Lorne Carole
Don Baker

Cabaret Bills

NEW YORK CITY

BIRDLAND
Count Basie
Modern Jazz 4
Bon Jovi
Tony & Eddie
Jimmy Daniels
Blue Angel
Orson Bean
Warla Nelson
Helen Halpin
Larks
Ralph Howard
Jimmy Lyons Trio
Chateau Madrid
Ralph Font
Maya
Hotel Ambassador
Quintero
Sarkis
Hotel Pierre
Marguerite Piazza
Sylvia Melba
Oscar Bell
Copacabana
Dennis Day
King Sing
Cecely
Bob Sweeney
Peter Conlow
Kosmary O'Reilly
M. Durso
Frank Marti
Gale's
Alan Gale
Jackie Heller
Walter & McGuire
LARRY
Teddy King
No. 5 Fifth Ave
Pat Bright
Geo Smiley
Bob Downey
Harold Foville
Hazel Webster
Hotel Plaza
Lisa Kirk
Ted Szaferer
Mark Monte
Hotel Roosevelt
Guy Lombardo
Hotel St. Regis
Billy Daniels
Georgette D'Arcy
Milt Shaw
Ray
Hotel Statler
Woolf Herman
Hotel Tati
Vincent Lopez
Latin Quarter
Charivari
A. J. Simpkins
Wiene Bros

Chiquita & Johnson
Bos Shera
Clarissa
Melodears
Louis Walters
Piroka
Jimmy Bell
Art Warner
B. H. H. H. H.
Le Ruben Blou
Julius Monk
Janet Brace
Norman Paris 3
Little Club
L'Appelle
Faconi
Jules Kull
Rudy Timfield
Fatio
Gleb Yellin
Two Guitars
Koslay Polansky
Misha Udanoff
Lubov Hamshay
Allyna
Versailles
"Bon Voyage"
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Kosmary O'Reilly
Carl Conway
Betty Coby
Ann Andry
Helen Winslow
Denny Carroll
Denny Desmond
Don DeLaur
Jim Sisco
Salvatore Gioe
Panchito
Viennese Lantern
Helen Almee
Harold Foville
Bela Bizony
Ernest Schoen
Paul King
Charles Albert
Village Barn
Hal H. H. H.
Fred & Sally Barry
Joe Mavro
Pam Dennis
Gigi Mavro
Melodears
Flute Pete
Waldorf-Astoria
Dinah Rose
Nat Brandwynne
Mitscha Borr
Village Vanguard
Stan Freeman
Lacine
C. Williams Trio

RENO

Mapes Skyroom
Sue Carson
Kurtis Marionettes
E. Fitzpatrick
New Golden
Four Freshmen
B. King & his ladies
Jack Wakefield

Will Osborne
Riverside
Lillian Roth
Evy & Evert
Dick & Dot Remy
Starline
Bill Clifford

HAVANA

Tropicana
Tex Mex
D'Huff
Raul Gonzalez
Henry Boyer
M. Blanco
Carmen Amaya
Soler & Espana
A. Rousey
Senen Serez
Paul King
Carmen Amaya
Olga Chaviano
Chas Chas
Aurora Roche

Rivero Singers
Juana Bacallao
R. Ortega
C. Rodriguez
Montmartre
Alba
L. Dulzidas
Nancy & Rolando
Ivette de la Fuente
Zena
Martha Veliz
Montmartre Ballet
Casino Playa
Fajardo

NEWPORT, KY.

Beverly Hills
Johnny Gibbs
Ricardo & Norman
E. Lindsay Dmcs

Larry Vincent
D. Hyde
G. Benedict
Jimmy Wilbur Trio

Maryland Censor

Continued from page 4

censor's underlings, the official records will disclose that all of the Board's employees qualified for their positions by passing civil-service examinations and being thus protected have, with two exceptions, served for many years under both Democratic and Republican governors.

Preminger's attempt to have VARIETY's readers believe that censorship is confined to a comparatively limited geographical area is another instance of his unreliability to state the facts. Aside from the six states he mentioned, there are more than 200 cities and communities in this country that have film censorship on their books. In addition, most of the nations in the world enforce some type of movie censorship.

Preminger wonders why the major studios "have suffered such indignities as those so frequently inflicted" by censor boards. Of course, he says nothing of the injuries that he inflicted upon the Production Code Administration and the MPAA, when he could not persuade them to grant the code seal of approval to his picture "The Moon Is Blue." His brazen defiance of the code is something that will not soon be forgotten.

I am rather surprised at Preminger stooping to falsify and vilification in the effort to discredit film censorship and the work of those of us, with whom he may not agree, but who nonetheless, perform their tasks in good conscience. His burning desire to "kill" movie censorship and to reduce the Production Code to a mere scrap of paper has unfortunately caused him to lose sight of his better self.

Sydney R. Traub,

Chairman

Maryland State Board of

Motion Picture Censors

CHICAGO

Black Orchid
Robert Clark
Dancing Delights
Naomi Stevens
Loud Kerpays Duo
Blue Angel
Phyllis Branch
Count D'Arcy
Lady Tina
Joe-a-bodi Ders
Al D'Arcy Quintet
Dancing Delights
D. Brubeck Quartet
Lou Levy
Chez Paree
Lena Horne
Jay Lawrence
Dancing Delights
Brian Farnham
Cloister Inn

Laurie Allyn
Ace Harris
Dick Marx
John Carillo
Conrad Hilton
"Skating Stars"
Marge Lee
Cathy & Blair
Shirley Linda
Wedemanns
Bolo
Perry Twins
Jimmy Chesler
B. H. H. H.
Ray McIntosh
B. Bears & Dons
Frankie Masters
Palmer House
Los Chavales
De Espana
Trini Reyes
Empire
Charlie Fisk

LOS ANGELES

Ambassador Hotel
Vic Damone
Ernie Richmond & Mannes
F. Martin
Band Box
Mickey Katz
Larry Green Trio
Bar of Music
Pontomanics (2)
Oscar Cartier
Gerri Gallan
Biltmore Hotel
Mae Williams
Consolo & Melba
Marie Sargent
Rudenko Bros (2)
Hal Derwin
Will Martin Trio
Tony Gypsy
Dick Stabile
Bobby Ramos
Charley Foy's
Carl Ravazza
Tommy Dugan

Charles Foy
Mary Foy
A. Browne
John Carillo
Machito
Mocambo
Cab Calloway
Paul Roberts
Moulin Rouge
Frank Libuse
Burt Reynolds
Four Brothers
Miss Malt & Co
Doubledarts (4)
Mina Adelly
Jery Lazarre
Foliot Chariton
Tony Gypsy
Gaby Woodridge
Lisa Urbina
Edna Stanky
Bob Snyder
Stanley Hotel
George Gobel
Skinny Ennis

MIAMI-MIAMI BEACH

Clover Club
Sherry Britton
Lisa Torrens
Baron Bupe
Tony Lopez
Selma Marlowe
Wendy Wimbury
Latin Quarter
Dick Shawn
Yvonne Menard
Barnett
Kathy Barr
Ray & Gomez
Renita Sargent
Lucien & Ashour
"Excess Baggage"
Ralph Young
Dick Barnett
Mandy Campo
J. Renard Strings
Leon & Eddie's
Lois De Fee
Tony Kane

Rose Ann
Rita Nartlow
Charlotte Waters
Nautilus Hotel
John Carillo
Barry Sisters
Tip Toppers
Wendy Wimbury
Sid Stanley
Black Orchid
J. Thompson
Richard Hann
Con Smith
Sani Souci
Joyce Bryant
Sassas
Ann Herman Ders
Saxony Hotel
Ted Lewis & Co
Manor & Mignon
Susan Brooks
Frank Stanley
Nirva
Freddy Cato

House Reviews

Music Hall, N. Y.

Russell Markert production of "Carnival," with George Zoritch & Audree Thomas, Eric Hutson, Eddie Garson, Marilyn Murphy, Senor Cortez; Corps de Ballet (director, Margaret Sande); Choral Ensemble (director, Raymond Paige); Rockettes (dances by Markert); Raymond Paige Symphony Orchestra; settings, James Stewart Morcom; costumes, Frank Szwarc; special lyrics, Albert Stillman; "The Bridges At Toko-Ri" (Par), reviewed in VARIETY Dec. 29, '54.

Russell Markert has concocted a lively, tuneful, easy-on-the-eye stagework for current session at the Music Hall. It's gay and colorful and up to the best standards of the showcase. The theme is "Carnival" and all hands pitch in to make the entertainment mixture come off to satisfaction.

The Music Hall Symphony Orchestra kicks off proceedings to a good start with a "Tribute to Fritz Kreisler," reprising some of the fiddler's outstanding compositions, with Sebastian Caratelli taking a bow for a sparkling flute solo.

The Corps de Ballet next executes a half-Fortin and Tchaikovsky number under the overall tag of "Reverie," with George Zoritch and Audree Thomas doing the solo honors. While the terping is done with a view to maximum use of the large stage, this isn't the most exciting turn in the world and the ballet has done a lot better than that. The patterns formed are unimaginative and the soloists do not appear to best advantage. All the posturing in the world isn't going to do away with the fact that the Zoritch-Thomas combo is something less than outstanding in its routines.

There's a welcome change of pace when the Choral Ensemble comes on for a rousing vocal tour of the country, with Eric Hutson doing a sock windup novelty. Gals and boys are dressed attractively in white and blue and group themselves easily and informally. Vocal effects they achieve are tops.

Ventriloquist Eddie Garson is a crowd-pleaser with his Chico-Chico puppet with the Latino accent. Act is well paced and builds steadily, with Garson at one point using four different voices in quick succession. This is tricky business carried off with great aplomb.

"Gaiety," the windup number, staging a carnival in Venice, has the double advantage of having the inevitable Rockettes plus the pleasant coloratura soprano of Marilyn Murphy, expert banjo strumming by Senor Cortez, instrumental comedy and a very attractive set, complete with water and moving clouds. Rockettes perform with accustomed precision for the usual sock effect. They're well integrated with the rest of the company in this rousing climax.

Hiit.

Chicago, Chi

Chicago, Jan. 21.

Sarah Vaughan (with Jimmy Jones, Joe Benjamin, Dick Haynes), Larry Storch, Don, Dick & Jimmy, Lewis & Van; "Bridges At Toko-Ri" (Par).

This stagework at the B&K flagship is solid fare, headlined by Sarah Vaughan, whose current recording splash for Mercury should help to bring in the crowd. Show is full, with four turns to make for a varied and rich package.

Miss Vaughan has a sure ear, which helps her to put effortlessly along the scale in her offbeat stylings. Starting with an uptune, "If I Knew Then," she roams the field at will through ballads and some scat. Holding the customers' interest throughout, she hits a high spot with her current dishing, "Make Yourself Comfortable, Baby." Miss Vaughan has a strong, steady quality in her voice that gives an impression of sureness in everything she sings. She turns to a few older tunes to vary her rep and does a sock job. Putting her own instrumental trio into the band, she makes over the sound of the house orchestra to fit her stylings. She goes off to a big mitt.

Larry Storch handles the comic stint with a mixture of gags, mimicry and song. Storch does a ringside fight broadcast bit similar to the one his brother, Jay Lawrence, does currently at the Chez Paree, but he adds to it an English locale, which is a try at double yocks. His mimicry goes over well here, as does the highlight of his turn, a mimicry of a gal in a bar. Comic keeps everything moving, there's always something going on to hold the crowd's interest and he succeeds in keeping 'em laugh-

ing and in their seats.

Don, Dick & Jimmy, instrumental-vocal trio, get things started with their "Angela Mia" Crown dishing of recent popularity and go on in a varied rep that registers well. Best suited to smooth ballads, they know their forte and stick to it with such offerings as "Kiss Me" and "I Love Paris." The guitar-playing member of the trio puts a harmonica in his mouth for a novelty number, "Twelfth Street Rag," that goes over big.

Lewis & Van start the show with a warmup of terp routines that are well put together and flashy. Act is good intro for what follows.

Louis Basil and his orch cut the usual good showback. Gabe.

Palace, N. Y.

La Flotte Duo, Rima Rudina, Sis & Sonny Arthurs, Tony Milo, Bela Krems, Thelma Carpenter, Jay Marshall, Karpis Trio, Jo Lombardi Orch; "Six Bridges to Cross" (U), reviewed in VARIETY Jan. 19, '55.

Current Palace bill is a brisk spread snappily staged over a route only a little more than an hour. It's a bit overweighted in novelty acts, perhaps, but nicely sequenced and of interest. Jay Marshall, fortified by the next-to-closing spot, returns to the house, this time with uke and kibitzing of radio's waker-upper shows, plus his solid standard, the song and shenanigans with Lefty, his lovable puppet held in Marshall's eloquent southpaw. That alone is a fillip for any show, and Marshall is equally at home on the Palace-Vegas-Blue Angel circuit. What other "one of the better low-priced acts" can make that statement?

In the corner ranks is Tony Milo, a squat Italo with undernourished and pale standup jokes but a fine bag of solid impressions and a raucous, slightly self-facing style. His name singer lampoons hit the mark, especially the Johnnie Ray "Cry" wherein he demolishes his shirt among other forms of masochism. A little discipline is indicated, plus shedding, some of those one-liners, and he could be on his way. His singing voice, incidentally, has range and depth.

Up ahead in third niche, Sis & Sonny Arthurs cut it up on the crazy terps in their familiar style for a winning session. Bela Krems is a kickback juggler, whether with soberside or mouthpiece, but it's with the derby and a trio of bouncing silk toppers that he hits home for a sock score. As a postscript, he has another scorer in maneuvering cigar boxes with showmanly facility.

Thelma Carpenter, sans the greater benefit of a cafe setting and with time for only a three-song in the song department, is at a disadvantage. Goodlooking gal's too number is the finishing "Big Wonderful World," delivered with gusto. The intro songs were not peppy enough at show caught. And she should move around a bit more on a vaude stage.

Show gets off with La Flotte Duo, a so-so bike turn. Rima Rudina, singing fiddler, has the No. 2 slot in a very good turn that's discussed under New Acts. Closer is the Karpis Trio in their standard hand-to-hand acro, juggling, unsupported ladder and quasisleight, to finish off the layout with impact. Jo Lombardi makes everything fall into precision in drilling the men in the pit.

Trau.

Apollo, N. Y.

Faye Adams, Bill Doggett Quartet, Joe Morris Orch (11), Ursula Reed, Joan Karter, Moonglows (5), Al Savage, Leonard Reed; "Lady And the Bandit" (Col).

Except for ofay terps Joan Karter and emcee Leonard Reed, everyone on the current Apollo bill appears struck by the rhythm & blues bug. For a show that runs past the 90-minute mark, that's a lot of r&b even for such a stronghold as this Harlem house. The steady drive of melody and lyrics is overpowering and wears pretty thin long before the finale.

Current r&b kick is bringing a lot of newcomers into the field. Most of the tyros are winning their spurs via indie disk releases and the Apollo management is grabbing 'em up fast. In current sesh, for example, warbler Ursula Reed, crooner Al Savage, instrumental combo headed by Bill Doggett and the vocal combo tagged The Moonglows are appraised in the New Acts section. Miss Karter, too, is a New Acts candidate.

Faye Adams and the Joe Morris

orch have been here before and know what they have to do to keep the pwholders happy. Miss Adams has a big and free-wheeling set of pipes. Starts off vividly with "Hurts Me to My Heart" and sustains the pace through "I'll Be True to You" and "Anything for a Friend." Encore is her trademarked "Shake a Hand" and she belts it for all its worth.

Morris' trumpeting sparks his crew through some lively instrumentals. Two rhythm, five brass and three reed give excellent backing to the maestro when he takes off on his trumpet licks.

Emcee Leonard Reed is in and out between turns yocking it up with the house band as well as the acts. He's a likeable guy and wins the crowd easily. Gros.

Burns & Allen

Continued from page 2

keeping them pounding with his straight-faced twitting of honor guests and those who came to pay tribute. Intros were purposely garbled and his stories, both in dialect and otherwise, were honeys. CBS board chairman William S. Paley was in constant mirth and didn't mind at all when he was called by Jessel "a male Grace Kelly." Paley called B&A the funniest people in show business, and admitted "I love talent."

Most Warming Speech

Cantor bagged one of the evening's biggest laughs when he referred to Jessel as "The Hillerless Disraeli" (for these occasions Jessel wears a monocle). The most warming speech of the evening was that of producer William Goetz, who couched his affection for the comedy team with moving simplicity. Kaye was over the line with a musical skit that had Metro's musical director Johnny Green batoning the orchestra. Jessel called him "the greatest since Jolson." Samuel Goldwyn's monolog was punctuated with mentions of his soon-to-be-filmed "Guys and Dolls" and told of "dragging people away from tv sets, and putting them in theatres where they belong." He admitted, however, that he himself can't be dragged away from the receiver on Monday night when Burns & Allen are televising.

Thomas lapsed into Yiddish chants and at one point Jimmy Cagney picked it up in perfect dialect, and was roundly applauded by those who knew he wasn't faking. Benny took his laughs out on George Gobel, who cancelled because of illness, and Paley. Of Gobel he said, "he has been in hearts of the people for the past nine weeks. I wish him success for another nine." Paley laughed loudest when Benny said he invited Thomas over just to prove to Paley that there's a third network.

Gracie was the more composed of the two in acknowledging the tribute. She drew a knowing laugh from wives when she said that this was one time she knew George was going to the Friars when he said he was. Burns mixed comedy with genuine appreciation for the testimonial, and flipped, "if it wasn't for Gracie I'd be nothing. I resent it, but there's nothing I can do about it."

Barry Mirkin chairmanned the committee that staged the tribute and it was the consensus that it was the best two-hour show in town. It was the first Friar's "outing" deemed "decent and proper" by the Armed Forces to share with GI's around the world. Few cuts had to be made as members were on their best monastic behavior.

SAG Ducks TV

Continued from page 2

have been such as not to fit in with "family at home" standards.

Dinner will be held Feb. 28 at the Moulin Rouge, which can handle 1,056 guests. Last year's dinner, held in the Beverly Hills hotel's Crystal room, which seats 690, was a sellout and many were turned away.

Ivan Goff and Frank Nugent are general co-chairmen of the event, and Don McGuire is entertainment chairman. They're now considering choice of a keynoter, and an emcee.

Format of show and plans for it are being mullied by Awards committee, which includes Richard Breen, Isabel Dawn, George W. George, Richard Murphy, Allen Rivkin and Catherine Turney. It's planned to have both writers and performers on the bill, as was done last year.

New Acts

LUCY REED

Songs

12 Mins.

Village Vanguard, N.Y.

Lucy Reed, a newcomer to New York from Chicago, making her bow at Max Gordon's Village Vanguard, looks like a good addition for the late supper clubs. Miss Reed, tall and blondish, has a informal mien, and a flair for extracting the maximum out of wordage. She's excellent on the torch tunes, and can belt out rhythmic with a sense of seeming to get a lot of fun out of the words.

On her preem night, Miss Reed was too tense to get a smooth flow in her voice. She rushed her numbers, and at times seemed to fight the generally excellent showbacking by the Clarence Williams Trio, but in all she provided more than a few moments of excitement. Once getting over a new spot in a strange town, she'll work out to the satisfaction of the stayer-uppers.

Jose.

RIMA RUDINA

Violin, Songs

10 Mins.

Palace, N.Y.

Rima Rudina makes violin virtuosity pay off in a vauder. She's a flashy little bundle with bustle and bow (as per the billing), the bustle being part of the act as she capers around while fiddle-faddling to give point to the cabbage on the derriere. After establishing herself in classy classique, she switches surprisingly to hillbilly, carrying it out with terp and song and square dance calls. The Gershwin medley, with "Rhapsody in Blue" dominating the mixture, is somewhat overarranged and could stand editing, if not given another position in her turn. But it's a schmaltzy rouser just the same and is carried off in fine style.

Miss Rudina is trim and slim. Intros her numbers in a good speaking voice, and is capable of riveting attention on her work and appearance. Trau.

JOAN KARTER

Dance

5 Mins.

Apollo, N.Y.

Joan Karter, only ofay on the Apollo bill, doesn't generate much excitement in her terp turn. She's a looker with a set of long, well-educated gams, but she's got to give 'em more to do before she can expect to whip up ad enthusiasm.

Opening routine is slow-paced and uninteresting. She gets better as the act develops and goes off to some nifty whirlwind stepping. Gros.

BILL DOGGETT QUARTET

Instrumental Combo

12 Mins.

Apollo, N.Y.

With Bill Doggett at the organ, this Negro combo takes off on a series of hot and mellow rides that adds up to attractive listening. Doggett's support comes from a sax, drums and a guitar, all working smoothly together.

Maestro's keyboard work is tip-top and he handles the instrument with keen musicianship. He gets a driving beat in a tune tagged "High Heels" and switches over to a warmly romantic workover of "Tara's Theme" with ease. The boys stick with him all the way.

A good bet for cocktails as well as vaude spottings. Gros.

GLORIA MANN

Songs

20 Mins.

Chubby's, W. Collingswood, N. J.

Success of her newest recording, "Earth Angel," fast-selling platter in the Philly area, has won attention for Gloria Mann. Chirper has been featured solo and with combos in local musical bars for the last decade. Unlike a lot of her contemporaries who skyrocket with a hit waxing, Miss Mann's long apprenticeship in the cafes has taught her how to behave in front of an audience. A blonde looker, she comes on strong and belts across a song in the Sunny Gale-Kay Starr tradition.

Chubby's name showcase in South Jersey constitutes a big step forward for the vocalist, but she takes it in her stride. Singer was well received at opener by a large house, many of whom were obviously pulling for her. Presentation has plenty of variety. "Earth Angel" makes for a sock getoff and gal is called back for brace of encores. Miss Mann's songalog receives understanding and helpful backing from Don Haven's good bandstand crew. Gaph.

GEORGE SMILEY

Songs

10 Mins.

One Fifth Ave., N.Y.

George Smiley, who has seen service in the stage and screen editions of "New Faces," is the type singer who makes a good impression in virtually any kind of situation. His pipes are well-groomed, seemingly cultivated along classic lines. His breathing, phrasing and diction are careful and he knows his fundamentals.

Smiley, in his turn at One Fifth Ave., does an unusual set of numbers for a niterly floor. "Come and Get It Day" and a medley comprising "Frasquita Serenade," coupled with "Room with a View" and "Glory Road," are fairly strange for a cafe floor, but interesting nonetheless, and helped across by his excellent workmanship.

Jose.

3 MILSONS

Imitations

15 Mins.

Chex Gilles, Paris

Trio of young men essay a dial-tiddling interlude on the radio, and come up with an uncanny imitation of all the sounds, voices and noise heard in this doodling practice. Among highlights are a police chase with all the ear-splitting racket involved, an auto rally, talking clocks, music, etc., all done without any gimmicks or paraphernalia.

This looks like a good offset bet for U.S. niteries, vaude and tv. Mosk.

AL SAVAGE

Songs

6 Mins.

Apollo, N.Y.

Al Savage will do well on the rhythm & blues circuit. Negro crooner knows the r&b ropes and shapes up solid as he foos around with the words to the hot "Gonna Rock All Night" and the cool "Dream Doll."

In addition to the good vocal bet, in Savage's looks and stage presence will help win fans, especially the she-wolves Gros.

URSULA REED

Songs

6 Mins.

Apollo, N.Y.

Negro thrush is allowed only two numbers in this Apollo showcase. She's an uninhibited belter and shows good taste in gowning, but the piping style is just routine with plenty of room for improvement.

Although she doesn't have much room to operate with only a two-song chance, she displays an okay change of pace, moving from a rhythm & blues number to a wailing hillbilly-styled ballad. She gets the most speed out of the r&b "All Gone" which she plusses with derriere gyrations when she runs out of lyrics. Other item in her songbag is "Let Me Go, Lover" a so-so offering and slow closer. She could do okay once she finds out that r&b pays off best, for her, anyway. Gros.

GENE ROLAND

Songs

8 Mins.

Clouds, Honolulu

Handsome 20-year-old needs careful grooming before he ventures into the mainland niterly field, but he's on his way. Effortless baritone voice scores nicely in this intimate penthouse room.

He has plenty of poise, although he's still grating on the mike. But he's a potential topper and one of Hawaii's best bets since Alfred Apaka first invaded Hollywood. Wait.

THE MOONGLOWS (5)

Songs

20 Mins.

Apollo, N.Y.

The Moonglows, a Negro quartet with a guitar accomp, have the rhythm & blues techniques down pat. They know that to get the rocking beat over they've got to do more than sing it; they've got to move with it. And that's just what they do, accompanied by bobby-sox screams from the aud. The body gyrations match the convulsive vocal attack. It's all unrestrained and full of sex implications.

The songalog appears incidental to the sounds and movement. For the record, however, they work over "Shoo Doo Be Doo," "So All Alone," "Sincerely" and "Come Back To Me."

The near - hysterical support given the boys during their turn, coming mostly from the teenagers, is enough evidence that they know what to do to please their following. Gros.

Shows on Broadway

The Time of Your Life

N.Y. City Center Theatre Co. (Jean Darrow, director) revival of comedy in two acts by William Somerset Maugham. Cast: Tony Danza, Harold Lang, Myron McCormick, John Carradine, Paula Lawrence, Lenny Chapin, Mike Kellin, Billy M. Greene, Arthur Jarrett, Samuel Benkin, Gloria, Verna, and Lenka Peterson. Scenery: Watson Barratt; costumes: Grace Houston; music: Max Martin and Eddie Lichting. Jean Rosenthal. A.C. City Center, N.Y. Jan. 19, '55, \$3.45 top.

Art Ostrin
Franchot Tone
Wolfe Barzell
Biff McGuire, John Randolph, Mike Kellin, Billy M. Greene, Arthur Jarrett, Samuel Benkin, Gloria, Verna, and Lenka Peterson. Scenery: Watson Barratt; costumes: Grace Houston; music: Max Martin and Eddie Lichting. Jean Rosenthal. A.C. City Center, N.Y. Jan. 19, '55, \$3.45 top.

Ar Ostrin
Franchot Tone
Wolfe Barzell
Biff McGuire, John Randolph, Mike Kellin, Billy M. Greene, Arthur Jarrett, Samuel Benkin, Gloria, Verna, and Lenka Peterson. Scenery: Watson Barratt; costumes: Grace Houston; music: Max Martin and Eddie Lichting. Jean Rosenthal. A.C. City Center, N.Y. Jan. 19, '55, \$3.45 top.

Saroyan, the "Life Can Be Beautiful" of literati-legit, is still good entertainment in 1955 as it was in 1939. But after the maturing events of a couple of wars, its excessive aren't-people-wonderful philosophy seems juvenile. If only William Saroyan would stoop to a little intellectual self-discipline, or perhaps just put up with an editor.

When "The Time of Your Life" was originally produced a little over 15 years ago by the Theatre Guild and Eddie Dowling, it was not only good fun, but seemed provocative and perhaps profound. As stunningly revived by the N.Y. City Center, it remains a knockout show, but its sentimentality is mawkish, its technique primitive and its garrulousness practically epic.

Saroyan has a sense of fabulous characterization, coupled with a giant-size capacity for comedy. And although he has an embarrassing tendency to repeat himself (he not only has one character say what another has already said, but goes

played so memorably by Celeste Holme in the original production), Justine Johnston is effective as the would-be blind date. Rosana San Marco is amusing as the bartender's excitedly talkative mother. Betty Bartley and Doris Roberts are diverting as tart-talking drop-outs and Albert Whitely is properly supercilious as the society husband.

Making her Broadway bow as a disillusioned nurse, Gloria Vanderbilt seemed nervous opening night, palpably inexperienced. Linda Berlin, daughter of songwriter Irving Berlin, is also making her Broadway debut as the bartender's daughter.

Sanford Meisner's staging seems well organized, considering the complexity of the show and the limited rehearsal period. Watson Barratt, who designed the original presentation, has turned out what looks like an excellent reproduction, and Jean Rosenthal has provided expressive lighting.

All in all, this looks like an excellent prospect for transfer to Broadway for a commercial run, provided, of course, that the large company is willing to go along on moderate salaries.

Festival

Walter Fried (in association with Felix Bregano) production of farce in three acts by Sam and Bella Spewack. Stars Paul Henreid, Betty Field; features Luba Malina, George Voskovec, Patricia Englund, Abbott Lee, Ruskin, James Reese, Ann Barlow, Harry Shaw, Leslie Alan, Blanche, and Albert O'Hearn; costumes: Noel Taylor. At the Theatre, N.Y. Jan. 18, '55, \$5.75-\$4.50 \$6.90 opening.

Wong
Sally Granada
Harry Shaw
Paul Henreid
Betty Field
Luba Malina
George Voskovec
Patricia Englund
Abbott Lee
Ruskin
James Reese
Ann Barlow
Harry Shaw
Leslie Alan
Blanche
Albert O'Hearn
Costumes: Noel Taylor
At the Theatre, N.Y. Jan. 18, '55, \$5.75-\$4.50 \$6.90 opening.

During a long and productive writing career, Sam and Bella Spewack have undoubtedly encountered some spectacular eccentrics. Taking an assortment, the husband-and-wife playwrights have whacked together a rough and tumble farce about the concert business, titled "Festival."

Costarring Paul Henreid and Betty Field, the rumpus has a few amusing moments, but never quite jells into satisfactory entertainment and after progressively huffing and puffing with inventive effort, it finally wears itself out and lets down the audience. It's a doubtful bet for Broadway, dubious material for pictures, but is a moderate prospect for stock.

"Festival" illustrates the familiar theory that the success of farce depends primarily on the initial premise. If the first few minutes of a farce are believable and the basic situation is funny, an audience is likely to accept and laugh at the wildest implausibilities. But if the initial scenes and characters aren't solid, the play is an almost sure stiff.

In the case of this Spewack concoction, the premise and the characters seem labored and only mildly interesting. Some of the subsequent incidents are moderate, funny and a couple of the characters, while uncomfortably stereotypical, are fairly laughable. But the general impression is labored and the ultimate effect is rather flat.

The plot involves (an understatement) an imperious concert manager who is trying to cajole his star client, an egocentric pianist, to fulfill a contracted appearance at a Mexican music festival. He is visited by an intense schoolteacher determined to obtain an audition and career for her mopey pianist protegee. The harum-scarum complications are too complex to keep quite straight, but include forged telegrams, hints of illegitimacy, a champagne binge, a fistfight and two long reminiscences of a lurid seduction.

Henreid, is authoritative as the arrogant concert manager, and Miss Field is expertly comic in the stentorian role of the spinster schoolteacher, although she is stuck with some of the dowdiest gowns ever imposed on an attractive actress.

There are capable caricatures by Luba Malina as a temperamental Russian cellist without discernible moral sense and George Voskovec as the rampaging pianist, and acceptable straight performances by Patricia Englund as the impresario's imperturbable secretary and Harry Shaw, Abbott Lee, Ruskin, Pat Hingle, Ann Barlow and James Reese in subordinate parts. Incidentally, the entire cast, including the bit players, gets billing.

Albert Marre has staged the production with broad strokes that

New Linklater Comedy To Preem in Glasgow

Glasgow, Jan. 25. New play, "The Isle of Women," by Eric Linklater, is set to preem at the Citizens' Theatre here Feb. 28. It is comedy, located in a London theatre and an island off the west Scotland coast.

Paul Vincent Carroll's "The Old Foolishness" will precede the Linklater play, opening at the same theatre Feb. 14. "The River Line," Charles Morgan's London success, will open March 13. All three plays will be produced by Richard Mathews, formerly of the Wilson Barrett Repertory Co.

New play, "Heater on Fire," by Scot playwright-novelist Moray McLaren, will preem March 14 at Perth Theatre, with Lennox Milne, the author's wife, playing a lead.

'Fanny' Taking National Ads As Tourist Hypo After Initial B.O. Click

The management of "Fanny" is banking on the long standing theory that after the first few weeks of the run, Broadway hits are sustained by out-of-towners. In a rare move for a sellout show, the David Merrick-Joshua Logan production began an extensive advertising campaign this month to hypo hinterland interest in the musical.

Project involves what is believed to be an unprecedented ad splash in such national mags as Time, Good Housekeeping, Harper's Bazaar, Vogue and Better Homes & Gardens. Coverage of these periodicals is due to begin next month. Initial phase of the campaign was a 15-city newspaper ad spread Jan. 9, a Sunday.

Hitting one paper in each of the towns covered, bill for the Jan. 9 exploitation was \$4,400. Cities included Atlanta, Baltimore, Chicago, Cincinnati, Detroit, Houston, Memphis, Minneapolis and St. Louis. Incorporated in the ads were mail order coupons for the show, currently in its 12th week at the Majestic Theatre, N.Y. Ads in the national mags will also include the coupons.

The Logan-S.N. Behrman-Harold Rome tuner has been carrying a consistently heavy ad budget, averaging about \$3,500 a week. Although concentration is being given to potential out-of-town ticket buyers, the management isn't overlooking local patronage. In another rarity for legit advertising, the musical is running N.Y. subway placards on the Independent line, at a monthly cost of \$2,500. Current plans call for expansion of the subway advertising.

Besides the ads, show is also going all out in the publicity department, employing three press-agents, Drumbeater for the tuner is Dick Weaver, with Abner Klipstein handling special promotion and co-op tieups and Maxine Keith just hired as radio-tv contact. Cost for the trio tops \$600 a week. Taking a cue from film exploitation tactics, plans are in the works to send out various non-performers associated with the musical on good-will hinterland tours.

"Fanny," incidentally started a legit mail-order advertising trend in Cue mag last September. Other shows that have taken similar ads in Cue since then are "Silk Stockings," "House of Flowers" and "Saint of Bleecker Street."

'Ponder' Dramatization

Jerome Chodorov and Joseph Fields are dramatizing the Eudora Welty novel, "The Ponder Heart," for possible production next season, probably by Joseph M. Hyman and Bernard Hart.

The collaborators have also written the book for a musical, "Dancin' Day," for which Frederick Loewe is composing the music and Harold Rome will supply the lyrics. The show is based on Paul Vincent Carroll's "Saints and Sinners."

don't quite succeed in making an uninspired antic hilarious. Robert O'Hearn has designed a suitably pretentious Hollywood mansion interior setting and Noel Taylor has provided the unprepossessing costumes.

Perhaps a decade or so, when the odds weren't so tough on Broadway, "Festival" might have clicked, but it's too feeble for today's brutal requirements. Hobe.

Inside Stuff—Legit

Fact that Lynn Fontanne and Tallulah Bankhead missed performances recently in "Quadrille" and "Dear Charles," respectively, while A. E. Matthews was out for two shows of "Manor of Northstead," in London, emphasized the infrequency of such lapses by the veteran legit players. Miss Fontanne had a virus infection, missing her first performance since 1928, when she was out of "Caprice" because of an emergency appendectomy. Miss Bankhead missed three performances due to an eye infection. For 85-year-old Matthews, who had a cold, it was his first missed show in 70 years on the stage. The British star said he was treating the ailment with a bottle of gin. He returned to the cast in two days, though not entirely recovered.

Unlike some of the younger crop of stars, such as the Lunts, Miss Bankhead, Matthews, Helen Hayes, Katherine Cornell and Shirley Booth almost never miss performances. In most cases it's apparently not only a matter of taking better care of themselves and conserving their vitality for the theatre, but also a matter of attitude. There seems to be less tendency among the newcomers to regard stardom as a responsibility as well as an honor. Incidentally, that point was stressed in a recent editorial in the Actors Equity magazine.

Residents of the New York metropolitan area take in an average of more than eight Broadway shows yearly, while the average for out-of-town visitors is five-and-a-half. Figures are based on a survey made last March by Playbill, New York theatre program firm. Of 3,763 persons checked, 2,618 (69.57%) lived in the metropolitan area and attended the theatre a total of 21,845 times annually. The remaining 1,145 (30.43%) legitgoers lived outside the New York commuting area and had an aggregate Broadway patronage of 5,153 times yearly.

Also surveyed were the number of trips made to N.Y. by out-of-town buyers, merchandise men and store owners. A query of that element resulted in a 20% response. Breakdown according to territories, listing the average number of trips, with the average legit attendance in parenthesis, follows: North and northeast, 13.5 (15); south, 9 (10); southwest, 4 (6.5); midwest, 5.7 (10.7) and the Coast, 3 (7.8).

Following is a statement by Saint-Subber, producer of "House of Flowers," Truman Capote-Harold Arlen musical at the Alvin, N.Y.:

"I am completely happy that the differences and misunderstandings between my star, Pearl Bailey, and Peter Brook have been reconciled and clarified and are now a thing of the past. My admiration, affection and respect for Pearl Bailey as an artist and a person is limitless."

This presumably refers to reports in VARIETY and elsewhere that Miss Bailey and Brook, the show's director, had a backstage spat during the recent tryout in Philly, and that the singer-comedienne left town and threatened not to return to the cast unless Brook was dropped as stager.

The old Tabor Opera House, Leadville, Col., is up for sale. The spot, built in 1879 by Horace Tabor, former Lt. Gov. of Colorado and an early mining millionaire, has belonged to the Leadville Elks club since 1905. House functioned as a film theatre under the Elks management. Tabor, who was characterized in a Hollywood film tagged "Silver Dollar," almost created a national scandal because of his romance with "Baby Doe," whom he later married. News of the impending sale of the property was carried in the Territorial Enterprise, Virginia City, Col., paper published and edited by former N.Y. Herald Tribune staffer Lucius Beebe.

Ella Kazan, explaining that he prefers to stage new plays rather than revivals, was quoted by William Peper in the N.Y. World-Telegram last week. "I only want to do things that I know about personally. I'm a great admirer of Chekhov but what do I know about 19th-century Russia? And I'm not a Shakespeare man. A lot of his plays are badly constructed and I'm not taken in by the poetry. I agree with Shaw when he said his plays were better than Shakespeare's. I like 'Hamlet' and 'Othello,' but 'Macbeth' you can keep."

Legit Bits

Mai Zetterling, who was brought from London recently to costar with Louis Jourdan in "Tonight in Samarkand," planned back last Saturday (22) after accepting a settlement of her breach of contract claim against producers Bruce Becker and Robert Ellis Miller. A special exhibition, "Ethel Barrymore and Her Career," opens today (Wed) at the Museum of the City of N.Y. and will continue through next summer.

The Binghamton (N.Y.) Summer Theatre has become affiliated with the Stage and Arena Guild of America. Paintings by Geoffrey Holder, leading dancer in "House of Flowers," are being exhibited at the Barone Gallery, N.Y. Robert Goss has joined the national company of "Wonderful Town." Marcel Vertes will do the sets and costumes for the musical version of "Seventh Heaven," skedded for Broadway production by Gant Gaither and William Bacher.

Sam Leve will design the sets for the three-play series to be presented at the Downtown National Theatre, beginning Feb. 16, with Maurice Schwartz starring. Sam Friedman will presaginate the "ANTA Album," while drummer Joseph Hedit is consultant to CARE on the closed-circuit telecast of the show.

"I'm an Indoor Girl," a new song by Michael Brown, has been inserted in the second act of "House of Flowers" as a number for Pearl Bailey. Alberta Hunter is being studied, went on in "Mrs. Patterson" last Tuesday-Friday (18-21) when Estelle Hemsley was ill. Herman Kogan, critic of the Chicago Sun-Times, in New York for 10 days to catch the new shows.

Touring "Fifth Season" has dropped Sunday matinees in favor of regular Monday night performances at the Erlanger, Chicago. "Climate of Fear," a drama by Charles Aycock, about Washington investigations, is being readied for tryout by the Raleigh (N.C.) Little Theatre. The author is a local attorney. Dave Fer-

guson, executive secretary of the Jewish Theatrical Guild, is recuperating at Polyclinic Hospital, N.Y., after a heart attack.

Producer-director George Abbott is the subject of an article, "Broadway's Most Successful Penny Pincher," by Maurice Zolow, in the current Saturday Evening Post. Bud Gammon and Pat Leonard plan a Broadway production of "And the Leaves Cried," a drama by John Duff Stradley. Charles R. Meekow Jr., managing director of State Fair Musicals, Dallas, goes to the Coast next Friday (28) to o.o. talent for the 12-week Texas season, June 13-Sept. 4. Ramsey Burch, associate director of Theatre '55, Dallas, is the new prez of Southwest Theatre Conference, which meets there next Saturday (29).

Afro Arts Theatre will present "Dramatic Concerto," a program of readings by Simon Bly Jr., Gertrude Harrington, Charles McRae and Osborne Smith, March 4-10 at the Club Barron, Harlem, N.Y., and March 11-27 at the YMCA, Harlem, N.Y. Max Gendel will presaginate the tour of "Solid Gold Cadillac." Jean Stein, daughter of Music Corp. of America board chairman Jules Stein, is secretary-office assistant to stager Ella Kazan. As expected, the City Center revival of "Time of Your Life" may be transferred to Broadway, with Alexander H. Cohen and Ben Hadden partnering in the venture. Marjorie Lord succeeds Kitty Carlisle next week as femme lead in "Anniversary Waltz."

Ethel Linder Ryan, producer of "The Rainmaker," will present next season a musical version of Voltaire's "Candide," with book by Lillian Hellman, score by Leonard Bernstein and lyrics by John LaTouche. Miss Hellman and Bernstein. David Wayne is still drawing Feb. 12 from the role of Sakini in the Broadway company of "Teahouse of the August Moon," go Ed Walach will take over that part, while John Forsythe continues to play Capt. Fisby until April 30.

Original Cast
Theatre Guild (in association with Eddie Dowling) production, staged by Dowling and William Saroyan, under supervision of Ernest Helburn and Lawrence Langner. Scenery: Watson Barratt. At Booth, N.Y. Oct. 25, '39; played 185 performances.

Newbury
Drunk
Willie
Joe
Nick
Tom
Kitty Duval
Dudley
Harry
Wesley
Lorene
Blick
Arab
Mury L
Krupp
McCarthy
Nick Carson
Kitty Carson
Elsie
Killer
Her Side Kick
Society Lady
Society Gentleman
Cops

John Farrell
John Lee
Charles De Shem
Edward Andrews
Curt Conway
Gene Kelly
Reinhold Beach
Nene Vibber
Grover Burgess
Houseler
Celeste Holm
William Bendix
Lena Doyle
Michelette Baurani
Randy Boone
Cathie Bailey
Evelyn Geller
Mary Cheffey
Eva Leand Boyne
Almoworth Arnold
Randolph Wade, John Farrell

in for having someone say, "What?" after a long sentence, and then having the original speaker repeat the whole thing, and we'll have in some pretty sophomoric humanitarianism, the comedy as a whole is refreshingly goofy and filled with delicious little touches. As always, the author's knowing use of music is an eloquent asset.

Perhaps only under a minimum-salary arrangement could such a large-cast show be satisfactorily done today. At any rate, the present revival seems, in most respects, better than the original. It is outstanding in the performances of Franchot Tone as the musical, champagne-mellowed San Francisco saloon habitue, Myron McCormick as the tolerant bartender, Paula Lawrence as the adventurous society slummer, Lonny Chapman as the dimwit errand runner, Biff McGuire as the girl-crazy phone caller, John Randolph as the worldly stevedore and Mike Kellin as the cop with a rebellious imagination.

Harold Lang is notable as the sad hooter who yearns to be a comic. John Carradine is appreciative but a bit slow as the Munchausen frontiersman. Lenka Peterson gives admirable conviction to the preposterous role of the prostitute, and there are satisfactory bits by Art Ostrin as the newsboy who wants to be a singer. Wolfe Barzell as the harmonica-playing gaffer, Billy M. Greene as a reeling sous, Fred Astaire as the marble machine addict, Samuel Benkin as the unobtrusive piano player and Arthur Jarrett as the villainous detective.

Carol Grace is acceptable as the unhappy lady drinker, Mary L.,

Off-B'way Okay as Actor Spotlight, But N.S.G. as Breakin for Plays

Off-Broadway showcasing pays off for actors, if not for plays. A flock of performers who were active off-the-stem last season have since moved to Broadway. To a lesser degree, directors, production staffers and playwrights have also benefited from off-Broadway endeavors during the boom '53-'54 semester.

Same isn't true of shows, however. Although some of last season's regular off-Broadway productions made coin there, none that were transferred to Broadway paid off. Latter category includes "End as a Man," which premiered at the Theatre de Lys, and "Girl on the Via Flaminia," a Circle in the Square production. Both failed as Broadway entries.

At least three actors who appeared in "Man" have had Broadway engagements this season. They are Albert Salmi, Pat Hingle and Anthony Franciosa. Salmi and Hingle are currently appearing, respectively, in "Rainmaker" and "Festival." Franciosa recently exited "Wedding Breakfast" and is slated for Jay Julien's scheduled Broadway production of "Hat Full of Rain," as is Ben Gazzara, who was featured in "Man." Arthur Storch, another alumnus of the Calder Willingham play, is in the

(Continued on page 58)

Roch. Arena Reopening On Subscription Basis; Sets 10-Week Season

Rochester, N. Y., Jan. 25. Arena Theatre, local stock company which suspended operation last fall, will reopen Feb. 1 on a solid subscription basis for a 10-week spring season. Producers Dorothy Chermuck and Omar K. Lerman have just completed a successful drive for 2,000 subscriptions at \$12 each for the five two-week shows.

There was considerable local agitation over the theatre's shuttering Nov. 20, on the eve of the fourth anniversary show, because of substantial debt and continuing bad boxoffice. Sympathetic "obits" appeared in news and editorial columns of the dailies, plus lamenting letters to the editors. Industrial, civic, and cultural groups also expressed disappointment and volunteered assistance if a last-ditch stand were to be attempted.

Miss Chermuck and Lerman opened a subscription drive with a mailing to 3,000 names on the Arena's list and 5,000 more on the local Chamber of Commerce list. Local radio and tv stations contributed 15-second spots and local shows plugged the campaign.

Besides selling almost 2,100 season subscriptions, the producers have arranged for local firms to guarantee four performances. Back bills are being paid, and rehearsals are under way for the reopening show, Samuel Taylor's comedy, "Sabrina Fair," to play Feb. 1-13, and Miss Chermuck was in New York last week to cast the second production, Alfred Hayes' drama, "Girl on the Via Flaminia," scheduled for Feb. 15-27.

BAN OTTAWA REVIVAL OF MAUGHAM'S 'CIRCLE'

Ottawa, Jan. 25. Church censorship rides again here. Now it's Somerset Maugham's 30-year-old comedy, "The Circle," that has drawn the thumbs-down of local Roman Catholic authorities. Play was to have been revived by the Canadian Repertory Theatre, local stock company which ran into previous nixes on "Private Lives" and, until it was bowdlerized, "The Fourposter."

Taboo against "The Circle" was on the same grounds as for the Noel Coward and Jan de Hartog plays. That is, reflecting unfavorably on family life. Since the CRT presents its shows in a church hall, it must submit scripts to the archbishop's representative for approval.

Current bill for the CRT, opening tonight (Tues.) and playing through next Saturday night (29), is "The Confidential Clerk," T. S. Eliot comedy with a multiple-illegitimacy plot. Ian Fellows has staged the production.

Renovate and Enlarge Moore Theatre, Seattle

Seattle, Jan. 25. Seating capacity of the Moore Theatre will be increased from the former 1,671 to around 2,000 by Hugh Becket, who has taken over the house for legit booking. Spot is also being renovated to accommodate not only road shows, recitals, musicals and other live productions, but also the Seattle Symphony for next season.

Seattle has been without a legitimate since December, when the old Metropolitan closed to permit improvement and expansion of the Olympic Hotel.

New Music Tent For Upstate N.Y.

Albany, Jan. 25. A new musical tent theatre-in-the-round is in the offing for the Albany-Schenectady-Troy area this summer. It will be situated in the town of Colonie, midway between the three cities, just off Route 9.

To be called the Melody Fair, the new operation has been incorporated by Myron K. Weinberg, former general manager at Cleveland's Musicarnival; Edward Greenberg, vet music tent and summer theatre director; Seymour Krawiitz, pressagent for several music tents and strawhats; Ben Levy, upstate real estate man, and legit attorney Howard Squadron.

Operation will open the last week of June for a 10-week season, probably starting off with the perennial "Show Boat."

Ground breaking for the 1,500-seater will take place in late May and local support in terms of investment and theatre parties is under way.

The venture, budgeted at \$80,000, has some unusual financing angles. Debentures bearing 6% yearly interest are being sold in \$100 units, with the option to purchase a share of common stock thrown in at \$1 each. Usual procedure is either straight stock or partnership.

Several other summer musical operations have been announced for the tri-city area in recent seasons, but only two materialized—at Lake George and in Delmar (Albany suburb)—and both flopped. The Lake George project last season, by the lessees of the Dobby Ferry (N. Y.) Playhouse, was the most ambitious. Another tent project, but with straight shows, failed in Averill Park, near Troy, four years ago.

EQUITY DROPS SALARY CLAIM ON 'JOAN' FADE

Having established that Jean Arthur was genuinely ill last November when the "Saint Joan" revival in which she was starred had to close in Chicago, Actors Equity has dropped its salary claim against the management. The union had demanded the added pay on the ground that the actress' illness had not been proven. Careful investigation by an Equity official brought out that for three weeks prior to the show's scheduled Chicago opening, Miss Arthur had a virus infection, but continued performances in the Shaw revival without medical treatment. She became worse on arrival in Chicago and, when a doctor was finally consulted, was removed to a hospital.

After a week's treatment, the Equity rep learned, Miss Arthur left the hospital without the physician's approval, and attended a rehearsal of the play, but subsequently collapsed and was ordered to take an extended rest. "Joan" was thereupon closed by Producers Theatre (Roger L. Stevens and Robert Whitehead).

The management paid cast members full contractual salaries for the unplayed week in which Miss Arthur had been hospitalized, but on the ground that provisional closing notices had been posted, paid only the union minimum for post-closing week.

Yen Palance for Hecht Play About Bodenheim

Hollywood, Jan. 25. Jack Palance being sought by Broadway producer Frank Satenstein for the lead in the Ben Hecht play, "Up, Down and Across," based on the life of the late Maxwell Bodenheim, slated in late spring. Hecht to direct.

Actor is now in N.Y. for confabs, but returns Feb. 15 to star in Warner's "Jagged Edge."

'Waltz' Pays Off; Has 41½% Profit

"Anniversary Waltz" has repaid its \$75,000 investment. Final return of \$7,500 on the original financing was made to backers last month. As of a Jan. 1 accounting, the Joseph M. Hyman-Bernard Hart production had chalked up a \$41,593 net profit, with \$31,917 available for distribution.

The Jerome Chodorov-Joseph Fields comedy is currently in its 42d week at the Booth Theatre, N. Y., where it moved from the Broadhurst Theatre. Gross for the four weeks ending Jan. 1, was \$65,730, and the profit for the period was \$3,747. Show broke even the weeks ending Dec. 18 and 25, with authors and director Moss Hart taking voluntary royalty reductions.

Total operating profit as of Jan. 1 was \$70,109, plus \$400 royalty received from a La Jolla (Cal.) Playhouse production last summer. The Macdonald Carey-Kitty Carlisle starrer cost \$28,916 to produce.

'Shoestring Revue' Is Well Named; Has Record List of Small Backers

A new revue, scheduled for off-Broadway production late next month, is aptly titled. "Shoestring Revue," is just that as far as backing is concerned, probably setting a new record for the number of investors involved in a low-budget enterprise.

Capitalized at \$15,000, with provision for 10% overall, the revue has approximately 75 backers, with a large number of contributions ranging from \$25-\$100. Making his managerial debut with the show is Ben Bagley, a 21-year-old obit writer for McGraw-Hill's Engineering News-Record.

Revue will have lyrics and sketches by Ronny Graham, June Carroll, Arthur Siegel and Sheldon Harnick, all contributors to Leonard Sillman's "New Faces of 1952." Also supplying material for the production are Bud McCreery, Milton Lyons, Ken Welch and Mike Stewart.

A cast of 12 will include Dorothy Greener, Peter Conlow and Maxwell Grant. Show is scheduled to open the week of Feb. 21 at the President Theatre, N. Y., following the current run of "Troublemakers."

Bagley has a four-week lease on the President, with a four-week option. Rental is \$600 weekly. Union concessions given the production include a \$60 weekly minimum for the all-Equity cast. Joseph Burstyn will pressagent the show, while Benjamin Rothman will double as house and company manager. Weekly operating cost is figured at around \$4,000, while capacity take at the 299-seat house is estimated at \$7,500-\$8,000. Ticket scale hasn't been set, but will have a top of about \$4.

Bagley's agreement with the investors stipulates that the backers receive one-quarter of 1% of the producer's share of the profits if a Broadway production materializes.

Princeton 'Bus Stop'

Princeton, Jan. 25. McCarter Theatre gets another pre-Broadway tryout, with a Feb. 10-12 break-in of William Inge's "Bus Stop." Booking here is in lieu of an originally skedded preem at Wilmington.

The Robert Whitehead-Roger L. Stevens production is due March 2 on Broadway.

Don't Shoot, Pard; That Critic Might Be Somebody's Father

By HOBE MORRISON

David Brooks-Ed Mann Ready Dual-Bill Tour

Legit actor-singer David Brooks and Ed Mann, a co-founder of Circle-in-the-Square, N. Y., have formed a producing outfit, Brooks-Mann Productions. First venture is a twin-bill package of Leonard Bernstein's "Trouble In Tahiti" and Gian-Carlo Menotti's "The Telephone," booked for a three-week tour of midwest colleges, starting March 10. Brooks is directing.

Troupe, to travel by bus, consists of seven artists, including a pianist. Firm is experimenting with a slide projection technique in place of scenery. Mann Nixon, who has appeared on Broadway, and Jay Meyer, a Coast singer, are the leads.

Threaten Razing 2 London Legits

London, Jan. 25.

Prospective demolition of two leading West End theatres, to be replaced by office buildings, is causing agitation in show biz and newspaper circles. Editorials in the theatrical press and letters to the dailies are protesting.

Reports of plans for the imminent destruction of the St. James' and Stoll brought a significant letter to the Times last week from E. Martin Browne, director of the British Drama League. The St. James' in particular, he notes, has had a distinguished part in theatrical history and its "present outstandingly successful production of 'Separate Tables' proves it is by no means finished."

The League council, he reports, deploras any constriction in the number of London's theatres, and ready to back the number of prospective plays. It views the matter as being quite as serious for the provinces as for the West End, since the theatrical fare available to provincial houses depends largely upon the number of London productions.

To say that more modern buildings will, in due course, rise to replace these two theatres, is to depend upon a form of speculation which becomes steadily more hazardous, he points out.

Browne discloses that his council has protested against the proposed destruction of these two theatres and has urged the London County Council to reconsider its policy towards theatre buildings in the metropolis.

(One of the owners of the St. James' Theatre, London, is Broadway producer Gilbert Miller, who also is sole owner of the Henry Miller Theatre, N. Y.—Ed.)

Talky Spanish 'Maitre' At du Mondo, Montreal

Montreal, Jan. 25.

Montreal's top-rated French company, Le Theatre du Nouveau Monde, again turns to Spain of the 16th century with the production of "Le Maitre de Santiago" ("The Master of Santiago") by Henry de Montherlant, as its third offering of the season. The group's preoccupation with period Spanish has been strong throughout the season, such shows to date having included "Don Juan" in French, "Monserat" (the Lillian Hellman adaptation) in English and now "Santiago" in French.

Versatility of the company is seldom in doubt, but the choice of plays, particularly this year, has been questionable and has apparently hurt the boxoffice.

"Santiago" primarily a lengthy discussion on religion. Jean Dalmain, as the lead, Don Alvarado Dabo, plays with conviction and knowledge as he turns his only daughter from the love of man to the church. Francoise Faucher, the daughter, overcomes an unsympathetic role to establish herself as a standout performer in this wordy tirade about commonplace things.

Legit is becoming too sedate. Gone and all but forgotten are the rambunctious days when the outraged author of a floppola could be relied on to let fly with a volley of shrill epithets at the critics. Broadway was more fun then.

When "Festival" took a critical drubbing on Broadway last week, co-author Bella Spewack was indignant enough to take the stage at the second-night curtain to urge playgoers to persuade their friends to patronize the show. But she avoided any direct denunciation of the offending reviewers.

In contrast, it was way back in 1946, nine years ago no less, that Maxwell Anderson, smarting from the notices on his "Truckline Cafe," seasoned the language by castigating the drama assayers as "the Jukes boys of journalism." Many a theatre enthusiast doubtless agreed that the playwright had something there, and a few unregenerate aisle-sitters themselves have relished the immortal phrase ever since.

So Who's Excited? Time was on Broadway when no season was considered complete without at least one righteous outburst from the creative fraternity against the ignorance, obtuseness, self-importance and general ne-

(Continued on page 58)

British Legit Opens Own Drive to Reduce Theatre Admission Tax

London, Jan. 25. Acting independently of the film industry, legit interests are launching their own campaign for admission tax relief. They are readying a memorandum for submission to the Chancellor of the Exchequer. A committee has been formed to gather statistical information illustrating the effect of the duty on theatre business.

Dingle Foot has been named chairman of the committee, with Joseph Dean as his deputy, and the panel includes reps from all the main organizations operating in legit. These include the Society of West End Theatre Managers, the Theatrical Managers Assn., the Assn. of Touring & Producing Managers and nominees of all the interested unions.

The legit interests are campaigning for total exemption from admission duty although the scale for the living theatre is considerably below the rate imposed on pictures. The film industry has already drafted its claim for a further \$17,000,000 concession. It was awarded relief valued at \$9,800,000 in last year's budget.

U.S. Tax Now 10%

U. S. admissions tax on all amusements was reduced from 20% to 10% by the Treasury Dept. last year after a two-year campaign led by film companies, with legit participating the second year. On a local level, however, the newly-elected administration of Mayor Robert F. Wagner immediately took advantage of the situation to impose a 5% municipal admission tax.

Federal tax of 10% was first levied as a "temporary" measure during World War I. It was not subsequently repealed, but was boosted to 20% during World War II, again as an "emergency" step.

ONE-NITER 'TEA' TOUR BY BUS NEXT SEASON

"Tea and Sympathy." Robert Anderson's hit drama, will be sent on a tour again next season, playing mostly one-nighters at colleges and before concert and civic groups, all on guarantees. It may also play a few split-weeks in larger towns.

Playwrights Co. will send out a somewhat simplified physical production, probably by bus and truck, but with name leads if possible. It plans a tour of at least 30 weeks.

Original production of the play, with Joan Fontaine as star, is due to close Feb. 5 at the Barrymore, N. Y., and a touring edition starring Deborah Kerr will continue through the balance of the current season, winding up on the Coast.

Shows Abroad

The World of Sholom Aleichem

London, Jan. 11.
Oscar Lewenstein & Wolf Mankowitz (in association with Marjory Hawtrey) present production of three one-act plays dramatized by Arnold Perl. Stars David Kosoff, Alfie Bass, Miriam Karlin. Direction, Sam Wanamaker; music, Serge Iton. Hovey, Robert Cormier; dances, Tuttle Lemkow. At Embassy Theatre, London, Jan. 11, 55; \$1.50 top.
Mendele, a bookseller... David Kosoff
Rifkele... Minerva Pious
Rabbi David... Lou Jacob
Bontche Schweig... Alfie Bass
Presiding Angel... Mark Dignam
Defending Angel... Joan Drummond
Prosecuting Angel... Tuttle Lemkow
Aaron Katz... Meier Teelinker
Hannah... Miriam Karlin
Moshe... Jeremy Spencer

A new management, headed by Oscar Lewenstein and Wolf Mankowitz, make their London debut with the presentation of these three one-act playlets last season. It is an auspicious opening to a new venture, but may typify the management unless subsequent efforts are of a wider and more varied character.

"The World of Sholom Aleichem" must basically appeal to Jewish audiences because of the fundamental and underlying philosophy that characterizes the writing and the playing. It should hold up at this nabe theatre for a modest run, but doesn't display the necessary stamina to warrant a transfer to the West End.

The three playlets are of a diverse nature. "A Tale of Chelm," the opener, is a simple little yarn about a man sent on a mission to buy a female goat but always returns with a billygoat. "Bontche Schweig," which is more universal in its appeal, is the least successful of the trio. This describes the arrival in heaven of a saintly little man who always lived on earth without hate.

The most forceful of the sketches is the final one, "The High School," which protests against a quota system on the admission of Jewish boys into schools. As this is a familiar problem in Britain today, its appeal retains its note of topical urgency.

Aided by a sterling performance by David Kosoff as a narrator, Sam Wanamaker has done a wholly creditable job of direction, retaining the Jewish idiom in manner and speech, always stressing the emotional, but never overlooking the human comedy angles. And his cast is with him all the way, notably Alfie Bass, who dominates the first two sketches, Meier Tzei-

niker and Miriam Karlin, who play husband and wife in the final item, Jeremy Spencer as their son and Lou Jacob as the tutor.

As in its original production, the play is presented without sets and the only relief from a grim backcloth is provided by astute use of lighting.

Myro.

Off-Bway Showcase

Continued from page 37

recent out-of-town folderoo, "Put Them All Together."

Alumnus of "Bullfight," another de Lys presentation, are in two current Broadway shows. They are Mario Alcalde in "Flowering Peach," and Vivian Nathan in "Anastasia." Loretta Leversee, who also appeared in the Leslie Stevens play, had a Broadway role earlier this season in the flop, "Home Is the Hero."

Jason Wingreen, who appeared in "Via Flaminia," was on Broadway earlier this season in the flop, "Fragile Fox." Sylvia Daneel, who's currently on the road with the troupe of "Tonight in Samarkand," was also in the Alfred Hayes play, as was Felice Orlandi, now appearing in the New Orleans tryout of Tennessee Williams' "27 Wagons Full of Cotton."

Gerald Price, currently in "Fanny," was in "Three Penny Opera," at the de Lys last season, while Tani and Dran Seitz, also in the David Merrick-Joshua Logan production, were in "Moon in Capricorn," another '53-'54 de Lys offering.

This season has also had some performer advancements from off-Broadway. Nancy Wickwire, who was in "Way of the World," at the Cherry Lane Theatre in Greenwich Village, has gone into "Grand Prize," which opens on Broadway tonight (Wed.). Four cast members of "I Feet Wonderful," a revue put on at the de Lys last October, have been signed for roles in an upcoming filmization of "The Vagabond King." They are Albie Gaye, Richard Tone, Phyllis Newman and Rita Tano.

Of the authors represented off-Broadway last season, Stevens has a play due for Main Stem production soon. It's "Champagne Complex," which Gayle Stine has under option. Miss Stine, incidental-

ly, was general manager for "Bullfight."

Stevens also has other plays due for future Broadway and stock production, including "Marlowe," which the Playwrights Co. plans to present next season. Willingham is reportedly rewriting another play tagged "The Automobile Man," which was tried out last summer at the Bucks County Playhouse, New Hope, Pa.

Joseph Anthony, who directed "Bullfight," staged "Rainmaker" and is currently appearing in "Anastasia." Jack Garfein, director of "Man," followed up with a brief stand as stager of the Hume Cronyn-Jessica Tandy "Marriage" series on tv.

Frank Cosaro, who's skedded to direct "Hat Full of Rain," staged "The Scarecrow" at the de Lys last season. Carmen Capable and Stanley Chase, producers of "Three Penny," were slated to start a repertory season at the Bijou Theatre, N. Y., this month, but are holding off until next season. Jose Quintero, who won critical recognition as stager of the off-Broadway "Summer and Smoke," has since directed "In the Summer House" and "Portrait of a Lady" on the Main Stem.

Other performers, who've moved to Broadway after off-the-Step engagements in prior seasons include Geraldine Page and Kim Stanley, both now being stars. Former has above-the-title billing in "Rainmaker," while latter was similarly billed in "Travelling Lady," which folded earlier this season, and is also costar in the incoming "Bus Stop."

Scheduled N. Y. Openings

(Theatre indicated if set)

Grand Prize, Plymouth (1:26).
Plain & Fancy, Hellinger (1:27).
Wisteria Trees, City Center (2:2).
Southwest Corner, Holiday (2:3).
Dark Is Light Enough, ANTA (2:9).
Desperate Hours, Barrymore (2:10).
Tonight Samarkand, Morosco (2:17).
Wayward Saint (2:17).
Silk Stockings, Imperial (2:24).
Bus Stop (3:3).
Three Tonight, Music Box (wk, 3:20).
Ankles Aweigh, Hellinger (4:14).
Light Opera Season, City Center (4:20).
Damn Yankees, 46th St. (5:5).

OFF-BWAY

Thieves Carnival, Cherry Lane (2:7).
Juno & Paycock, Gr'n'w'ch Mews (2:12).
Grass Greener, Downtown Nat'l (2:16).
Bamboo Cross, Black Friars (2:21).
Shoestring Revue, Pres. (2:21).
Merchant Venice, Jan Hus (2:22).
Three Sisters, 4th St. (2:23).
Miser, Downtown Nat'l (3:24).
King Lear, Downtown Nat'l (4:29).

Don't Shoot, Pard

Continued from page 37

fearfulness of the critics, who were, it was commonly agreed, slitting the arteries of the beloved theatre. It was a simpler world then, with readily-identifiable villains.

Perhaps playwrights and their associates are too sophisticated nowadays, sensing that a bawling author is probably not the best judge of his own brainchild and that a panned play is probably, to critics and public alike, an inferior play.

Anyway, the air rarely echoes these days to denunciations of the critics. Playwrights, producers and actors alike generally take their beatings with outward resignation, contenting themselves with muttered imprecations to trusted cronies.

Mrs. Spewack was only a slight exception last week. Although she ventured to express approval of hers and husband-collaborator Samuel Spewack's fare, she avoided direct attack on their critical tormentors. However, she took what a few suspicious observers interpreted as digs at a couple of other, more favorably received current Broadway shows in which there are "bubble baths" and "brotheis."

"I'm not accustomed to going on stage," she informed the surprised second-nighters. "I am generally backstage or at home pounding a typewriter. We think we have a very funny show. But somewhere along the line we missed the boat with the morning critics. We have no bubble baths, no bumps or grinds or brotheis—just a clean show." Applause.

Back-Tracking?

In an interview with Marie Torre, of the N. Y. World-Telegram, the authoress did go so far as to be quoted as saying of the critics, "I'm sure they have their own problems and sometimes they bring them to the theatre." But further than that she didn't venture, at least for quotation. In subsequent press, tv and radio interviews she was apparently just as wary, although she mentioned in one instance that the theatre is "being strangled between monopolies and charities," whatever that means.

It remains to be seen whether this relatively discreet agitation will stir sufficient interest from the generally preoccupied public that occasionally buys theatre tickets. Meanwhile, Charles Lederer, a major backer of "Festival" and himself the producer of the musical, "Kismet," agreed to advance additional financing to enable the Spewack play to continue. So producer Walter Fried rescinded the scheduled closing last Saturday night (22) at the Longacre, N. Y.

For relative newcomers to the scene, accustomed to the subdued tone of contemporary author-vs.-critic controversy, a sample of the passionate assault-by-typewriter of a decade or more ago may be illuminating. According to VARIETY's files, when Ben Hecht's drama, "Lily of the Valley," was chastised by the New York critics in 1942, the low-boiling-point playwright not only wrote sizzling denunciatory poems on the subject, addressing one to the actors and posting it backstage, but contributed an enraged byline piece to the N. Y. Times drama page.

The literary brickbat said in part, "For the majority of our critics to sit through 'Lily'... open-mouthed and empty-skulled... for these critics to miss its theme... for these same pontiffs to stare two hours at my stage and hear nothing but some goofy play about a morgue, is a wantonness on the part of these same local pressmen that calls for a great deal more fancy drubbing than they gave or could ever give any work of mine... presumptuousness that usually goes hand in hand with moth-eaten punditism in which play reviewers seem to sink."

"I saw them as a group of esthetically exhausted old men with literary nerve centers worn out from too much slapdash service in the theatre... a fungus-eaten coterie of fretful and wearied scribblers... wearily gorging gentlemen of the aisles... perpetual amateurs of letters and blank cartridge shooting ogres... critical moles crawling through their endless first nights."

Those were the days.

PREEM NEW 'DIVORCONS' AT MILW'KEE STOCK CO.

Milwaukee, Jan. 25.

"Cyprienne," a new comedy by Dorothy Monet, based on Sardou's "Divorcons," will preem the Frederick C. Miller Memorial Theatre here Feb. 8. Uta Hagen and Herbert Berghof will star in the production, which will run for two weeks. It'll be the second bill of stock group's inaugural season, which gets underway today (Tues.) with "Sabrina Fair," starring Jeffrey Lynn.

Season will run 20 weeks, ending June 12. Ten plays are skedded for production, each running a fortnight. A recently-ended fundraising campaign brought local contributions of more than \$116,000. Operated by Drana, Inc., a non-profit org, theatre is named after the late Milwaukee brewer and civic leader.

Mrs. Mary John is managing director of the operation. Production staff also includes Mitchell Brower, business manager, Charles Evans, set designer; Dorothy Fowler, stage manager; Hale McKeen, director; Elmer Regner, boxoffice manager, and Jim McKenzie, local press-agent. A resident Equity company includes Cheryl Maxwell, Vera Tatum, Clyde Waddell, Willard Thompson and Dalton Dearbon.

'MURDER' IN CHURCH

Michael Chase, actor-son of playwright Mary Chase, is staging a revival of T. S. Eliot's "Murder in the Cathedral," opening next Monday (31) and playing through Feb. 9 at St. Mark's in the Bouerie, N. Y.

All-Equity cast is composed of Hayes Registry clients.



The story only
Ethel Barrymore
could tell!

If you love the theater, don't miss this real, first-hand story that captures the unforgettable magic of the fabulous Drew-Barrymore clan. All the sparkle and romance of the American theater during its most dramatic half century come vividly alive in Miss Barrymore's own words. You'll relive great adventures when legends were born on Broadway and throughout America... chuckle over little-known "break-up" stories... meet some of the greatest people in the theater as they crossed the path of Ethel Barrymore... from Madame Modjeska, Ellen Terry and Claude Adams to Bing Crosby, Katharine Cornell and Katharine Hepburn. It's all here... disappointment, excitement, romance... in this exclusive Journal treasure-chest of memories as only the theater's Great Lady could tell it. Begin it today!

OUT TODAY—ON ALL NEWSSTANDS

FEBRUARY

LADIES' HOME
JOURNAL

A CURTIS MAGAZINE

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and experienced transfer company on the West Coast!

- Railroad privileges for handling shows and theatrical luggage.
- Complete warehouse facilities!
- Authorized in California. Equipped to transfer and haul anywhere in U. S.
- RATES ON REQUEST!

Atlantic Transfer Company
GEORGE CONANT
1100 East 5th Street
Los Angeles 13, Calif.
MUTUAL 8121 or OXFORD 9-4764

SUMMER OPERETTA THEATRE MANAGERS

The Time Has Come!

If your actors are going to wear costumes THIS SUMMER, arrange for them NOW. See Andrew Geoly, at Eaves Costume Company. Even Eaves' enormous supply of the finest costumes is exhaustible. You know COSTUMES BY EAVES are fresh, clean, authentic, and that they arrive on time and complete. Do not wait until your productions and schedules are set. Let us know NOW if you are going to be in business. Delay will cost you money

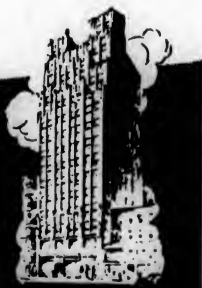
Set your deal now



1867

EAVES
COSTUME COMPANY, INC.

Eaves Building, 151 West 46th Street
New York 19, N. Y. PLaza 7-3730



1955

Chi Steady: 'King' Heathy \$45,800, Bellamy OK \$21,300, 'Season' \$16,700

Chicago, Jan. 25. Loop legit receipts remained healthy last week. Opening next Monday (31) are "Caine Mutiny Court Martial," with Lloyd Nolan, John Hodiak and Barry Sullivan, at the Blackstone on Theatre Guild subscription, and Ruth Draper for two weeks at the Selwyn.

Estimates for Last Week
Fifth Season, Erlanger (10th wk) (\$4: 1,300) (Chester Morris, Joseph Buloff). Over \$16,700 (previous week, \$15,700).

King and I, Shubert (9th wk) (\$3: 2,100) (Yul Brynner, Patricia Morison). Over \$45,800 (previous week, \$45,600).

Oh Men, Oh Women, Harris (7th wk) (\$5: 1,000) (Ralph Bellamy). Nearly \$21,300 (previous week, \$21,400).

'Prize' Hot \$21,300, 'Silk' \$49,600, Hub

Boston, Jan. 25. Biz at the three legit continued strong here last week with "Silk Stockings" and "The Grand Prize" doing virtual capacity. "Tonight in Samarkand" picked up nicely over initial run.

Ruth Draper bowed into the Wilbur last night (Mon.) for one week and "Wayward Saint" moves into the Colonial next Thursday (27) for two-and-a-half weeks. Due in Jan. 31 is "Dear Charles," starring Tallulah Bankhead, for a single week's engagement at the Shubert.

Estimates for Last Week
Grand Prize, Wilbur (2d wk) (\$3.85: 1,200) (June Lockhart, John Newland). This one caught on and finished with almost \$21,300.

Silk Stockings, Shubert (3d wk) (\$6.25-\$4.95: 1,700) (Don Ameche, Hildegard Neff). Continues at capacity, almost \$49,600; final week is current.

Tonight in Samarkand, Colonial (2d wk) (\$4.40-\$3.85: 1,590) (Louis Jourdan). Final week picked up to good \$21,500.

CHANNING NICE \$38,200 FOR 2D WEEK IN DET.

Detroit, Jan. 25. "Wonderful Town," starring Carol Channing, did a healthy \$38,200 in its second and last week at the 2,050-seat Shubert. Top was \$4.40. Theatre now is dark, reopening Feb. 1 with "Silk Stockings." The Hildegard Neff-Don Ameche starrer, in for a two-week pre-Broadway tuneup.

The 1,482-seat Cass, which hasn't opened its doors in 1955, still has no prospects.

Camera 7G, St. L.

St. Louis, Jan. 25. With the local legit field to itself for the third successive week, the Ansell Bros. Empress drew a fair \$7,000 on "I Am a Camera." John Van Druten play was originally seen at the American Theatre in 1952, with Julie Harris as star. The American relighted last night (Mon.) with a one-week session of Ballets Espagnols.

Current London Shows

(Figures denote premiere dates)
Airs Shearwater, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Numbers, Cambridge (10-21-54).
Both Ends Meet, Apollo (9-9-54).
Boy Friend, Wyndham's (11-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Glass Ceiling, Aldwych (1-13-55).
Happy Dancin', Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
Jenny Holm, St. Mart. (6-2-54).
King and I, Drury Lane (10-5-53).
Matchmaker, Haymarket (11-25-53).
Mousetrap, Amb. (11-25-53).
Night of Bali, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Relations Apart, Garrick (8-3-54).
Richard II, Old Vic (1-18-55).
Rules of the Game, Arts (1-13-55).
Said Days, Vaudeville (8-22-54).
Spare Parts, St. James's (1-11-55).
Simon and Laura, Strand (11-24-54).
Talk of the Town, Embassy (1-12-55).
Teahouse Au Moon, Her Maj. (4-22-54).
Tiddling in Paris, Hipp. (4-3-54).
Witness Protection, W. Gard. (10-28-53).

SCHEDULED OPENINGS
Blame Adam, New Lind. (1-31-55).
Victorious Circle, New Water (2-1-55).

CLOSED LAST WEEK
Hedda Gabler, Westminster (11-29-54).
Manor of Northstead, Duchess (4-28-54).
Party Party, Piccadilly (9-23-54).
Wren's Nest, Richmond (1-17-55).

'TEAHOUSE' SRO \$36,500, 'TAILOR' 2G, FOLDS, L. A.

Los Angeles, Jan. 25. Second frame of "Teahouse of the August Moon" at the Biltmore drew capacity biz last week, although receipts will be higher this week, due to Theatre Guild subscriptions applying only to first two days.

Otherwise, local legit is slow. "Once Upon a Tailor" closed last Saturday night (22) with a substantial loss for its little more than two weeks.

Estimates for Last Week
Teahouse of the August Moon, Biltmore (C) (2d wk) (\$4.40: 1,636) (Burgess Meredith). Over \$36,500.
Be My Guest, Civic Playhouse (C) (5th wk) (\$3: 400) (Leo Fuchs). Nearly \$4,000.

Finian's Rainbow, Hollywood Repertory (4th wk) (\$3.30: 276) (Charles Davis). Over \$1,500.

Once Upon a Tailor, Las Palmas (3d wk) (\$3.60: 390). Finished with over \$2,000.

'S.P.' Back to New Haven, Racks Up \$33,000 Week

New Haven, Jan. 25. "South Pacific" played its first return date last week at Shubert, where it originally tried out six years ago. Biz, with a top of \$4.50, built to capacity the end of the week, for a good \$33,000 gross. National company of "Pajama Game" opens here next Saturday (29) to a virtual advance sellout. Unusual situation prevails as tuner road troupe prems within only eight months of original breakin at the same house. Nine performances set through Feb. 5.

'Sunshine' 13G, Toronto; Deborah's 30G Advance

Toronto, Jan. 25. On an advance sale of some \$30,000, Deborah Kerr in "Tea and Sympathy" has already broken the 1,525-seat Royal Alexandra house record of \$29,786 set this season by Katharine Cornell and Tyrone Power in "The Dark Is Light Enough." Noted, however, that the Christopher Fry play had a \$4 top, while the Robert Anderson drama's high is \$4.50. Tea is expected to gross \$36,000 on the week.

On its second week holdover, Mavor Moore's "Sunshine Town" did a good \$13,000 on latter week buildup, at \$3.50 top.

'Guys' 12G in 4, Pitt

Pittsburgh, Jan. 25. Four-performance stand of "Guys and Dolls" last Thursday-Saturday (20-22) at the Nixon was a pleasant surprise, as the touring Manny Davis production drew almost \$12,000. Second-string critics gave it their stamp of approval with some genuine b.o. notices and, despite the fact that it's been here twice before for runs and at a considerably higher top, the show caught on immediately.

Scale was \$3 (plus taxes) first two nights and \$3.50 Saturday.

Current Road Shows

(Jan. 24-Feb. 5)
Caine Mutiny Court Martial—Blackstone, Chi (31-5).
Caine Mutiny Court Martial (2d Co.)—Temple, Birmingham (31-5); Aud. Ch. tanogua, Detroit U. Aud. (4); Aud. Mt. Pleasant, Mich. (5).
Dark Is Light Enough (tryout)—National Vaudeville, Detroit U. Aud. (4); Aud. Mt. Pleasant, Mich. (5).
Dear Charles—Shubert, Boston (31-5).
Desperate Hours (tryout)—Locust St., Phila. (24-29).
Fifth Season—Erlanger, Chi (24-5).
Guys and Dolls—Erlanger, Buffalo (24-29).
Hanna, Cleveland (24-29).
King and I—Shubert, Chi (24-5).
Moon Is Blue—Curran, S. F. (24-5).
Oh Men, Oh Women—Royal Ct. (24-5).
Pajama Game—Shubert, New Haven (25-5).
Pajama Tops—Erlanger, Philly (24-29).
Erlanger, Buffalo (31-5).
Ruth Draper—Wilbur, Boston (24-29).
Selwyn, Chi (31-5).
Seven Year Itch—Cox, Ciney (24-29).
Ryman Aud. Nashville (31-1); Temple, Birmingham (2); Tower, Atlanta (3-5).
Silk Stockings (tryout)—Shubert, Boston (24-29); Shubert, Detroit (1-5).
South Pacific—Masonic Temple, Scranton (24-27); Binghamton, Binghamton, N.Y. (28-29); Aud. Rochester (31-5).
Southwest Corner (tryout)—Hanna, Cleveland (24-29).
Tea and Sympathy—Royal Alexandra, Toronto (24-29); Taft, Ciney (31-5).
Teahouse of the August Moon—Biltmore, L. A. (24-5).
Tender Trap—Walnut St., Philly (24-5).
Toreador—Folies, Buffalo (25); City Aud., Rochester (26); Massey, Toronto (27); Syria Mosque, Pitt. (28); Detroit U. Hall (30); Paramount, Toledo (31); Music Hall, Cleve. (1).
Tonight in Samarkand (tryout)—Forrest, Philly (24-5).
Wayward Saint (tryout)—Colonial, Boston (27-5).
Wonderful Town—Shubert, Philly (24-5).

Ruth Draper \$15,000, D.C.; Cornell, Power 66G Sale

Washington, Jan. 25. The Ruth Draper one-woman show drew better than \$15,000 at the Shubert Theatre last week, at a \$3 top. Critics were enthusiastic about the star. Shubert is dark this week, but reopens next Monday (31) with the Jose Greco dance troupe.

National Theatre relighted last night (Mon.) with "Dark Is Light Enough" and an amazing advance sale of \$66,000 for the fortnight, an all-time advance record for the house. The Katharine Cornell-Tyrone Power starrer will be a virtual sellout for its entire engagement. Of the advance, \$17,600 came from Theatre Guild subscription.

'Tea' SRO \$43,846 'Fancy' OK \$43,100, 'Hours' 15G, Philly

Philadelphia, Jan. 25. "Tea and Sympathy" broke the Forrest Theatre record for straight dramatic shows last week for a second consecutive stanza. All-time high for the house was set by Rosalind Russell in the musical "Wonderful Town," with \$45,800.

"Plain and Fancy" wound up its sellout run at the Shubert, and the arrival of "Pajama Tops" found all five Philly legitiers in action again, with "Three for Tonight" an added starter in a two-performance stand at the Academy of Music, under Philadelphia Forum auspices.

"The Tender Trap," at the Walnut, and "Wonderful Town," at the Shubert, were arrivals last night (Mon.) and "Tonight in Samarkand" opens tonight (Tues.) at the Forrest. Coming up Feb. 7, are "Dear Charles," Forrest, two weeks, and Feb. 14, "Bus Stop," Walnut, tryout, two weeks.

Estimates for Last Week
Pajama Tops—Erlanger (C) (\$3.60: 1,890) (Diana Barrymore). Bad press greeted this one and word of mouth no help; nearly \$15,400 on twofers.

Tea and Sympathy, Forrest (D) (3d wk) (\$4.80: 1,760) (Deborah Kerr). Good drama coupled with star's boxoffice draw got standees at every performance; straight play record at \$43,846; previous week's mark was \$39,410.

Desperate Hours, Locust (D) (2d wk) (\$4.20: 1,580) (Karl Malden, Nancy Coleman). Crime thriller finding its own audience; almost \$15,000.

Plain and Fancy, Shubert (M) (3d wk). Musical story about Pennsylvania's Amish sect has been tantamount hit since opening night; over \$43,100 for the finale.

Southwest Corner, Walnut (C) (2d wk) (\$4.20: 1,340) (Eva Le Gallienne). Competition hurt John Cecil Holm's quiet study of Vermont farm folk; over \$8,000.

Three for Tonight, Academy of Music (R) (\$4.80: 3,004) (Marge and Gower Champion). Paul Gregory production aided by ready-made Philadelphia Forum audience and strong notices; over \$19,000 on two performances.

Current Stock Bills

(Jan. 24-Feb. 6)
All My Sons—Ally Houston (25-30).
Feathered Fella (tryout), by Charles Rosen and Jean Dalrymple—Theatre '55, Dallas (31-5).
I Am a Camera—Sombroero, Phoenix (31-5).
Candlelight—Globe, Ottawa (24-29).
Inherit the Wind (tryout), by Jerome Lawrence and Robert E. Lee—Theatre '55, Dallas (24-29).
Sabrina Fair—Fred Miller, Milwaukee (25-6).
Aren't Rochester (1-6).
The 7-11—Sombroero Playhouse, Phoenix (24-29).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 34th week of the season) and the corresponding week of last season:

	BROADWAY	This Season	1953-54
Number of shows current	26	23	23
Total weeks played so far by all shows	680	638	638
Total gross for all shows last week	\$785,300	\$683,300	\$683,300
Season's total gross so far	\$18,697,500	\$17,717,800	\$17,717,800
Number of new productions	38	41	41

ROAD

	Excluding stock	This Season	1953-54
Number of current shows reported	21	21	21
Total weeks played so far by all shows	555	471	471
Total gross for all shows last week	\$500,600	\$481,000	\$481,000
Season's total gross so far	\$13,206,200	\$10,745,400	\$10,745,400

B'way Builds; 'Festival' \$13,100 (6), Saroyan \$39,300, 'Anastasia' \$21,100, 'Seed' \$34,500, 'Bleeker St.' \$35,500

Broadway continued to climb last week. Substantial hikes were registered by practically all shows, with smashes remaining firm.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (4th wk; 29; \$5.75-\$4.60: 955; \$23,389) (Vivica Lindfors, Eugene Leonovich). Over \$21,100 (previous week, \$19,100).

Anniversary Waltz, Booth (C) (42nd wk; 331; \$4.60: 766; \$20,000) (Macdonald Carey, Kitty Carlisle). Just under \$20,000 (previous week, \$18,400); Marjorie Lord replaces Miss Carlisle as femme lead next Friday (28).

Bad Seed, 46th St. (D) (7th wk; 53; \$5.75-\$4.60: 1,319; \$37,000) (Nancy Kelly). Nearly \$34,500 (previous week, \$33,100).

Boy Friend, Royale (MC) (17th wk; 131; \$6.90: 1,172; \$38,200). Had a clean statement at \$38,300 (previous week, \$38,200).

Can-Can, Shubert (MC) (90th wk; 716; \$6.90: 1,361; \$50,160). Almost \$46,400 (previous week, \$42,200).

Dear Charles, Morosco (C) (19th wk; 146; \$6.90-\$5.75-\$4.60: 935; \$29,850) (Tallulah Bankhead). Almost \$17,900 (previous week, \$7,800 for five performances); closes next Saturday (29), to tour.

Fanny, Majestic (MD) (12th wk; 92; \$7.50: 1,510; \$65,300) (Ezio Pinza, Walter Slezak). Over capacity again, topped \$66,000 (previous week, \$65,900).

Festival, Longacre (C) (1st wk; 6; \$5.75-\$4.60: 1,048; \$26,317) (Paul Henreid, Betty Field). Opened Jan. 18 to one favorable review (Hawkins, World-Telegram) and six negative notices; almost \$13,100 for first six performances; financed at \$75,000, cost about \$70,000, including approximately \$15,000 tryout loss, but excluding bonds, and can break even at around \$18,000 gross.

Flowering Peach, Belasco (D) (4th wk; 31; \$5.75-\$4.60: 1,077; \$28,300) (Menasha Skulnik). Nearly \$23,400 (previous week, \$23,100).

House of Flowers, Alvin (MC) (4th wk; 28; \$6.90: 1,150; \$47,000). Over capacity at almost \$45,100, with take out by theatre party commissions, topped \$44,800.

Kismet, Ziegfeld (OP) (60th wk; 476; \$6.90: 1,528; \$57,908) (William Johnson, Elaine Malbin). Over \$49,500 (previous week, \$44,300).

Lunatics & Lovers, Broadhurst (C) (6th wk; 48; \$5.75-\$4.60: 1,160; \$29,500). Over capacity, nearly \$31,800 (previous week, \$31,400).

Mr. Patterson, National (D) (8th wk; 62; \$6.90-\$5.75: 1,172; \$36,000) (Eartha Kitt). Over \$22,100 (previous week, \$18,500).

Pajama Game, St. James (MC) (37th wk; 292; \$6.90: 1,571; \$51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as always, \$52,100.

Peter Pan, Winter Garden (MD) (14th wk; 109; \$6.90: 1,510; \$57,500) (Mary Martin). Almost \$47,600 (previous week, \$43,400); closes Feb. 26.

Quadrille, Coronet (C) (12th wk; 93; \$6.90-\$5.75-\$4.60: 1,027; \$30,000)

(Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Nearly \$29,300 (previous week, \$25,400 for seven performances).

Rainmaker, Cort (C) (13th wk; 100; \$5.75-\$4.60: 1,056; \$29,000) (Geraldine Page). Almost \$16,400 (previous week, \$16,000); b.o. prices have been reduced to an orch top of \$3.45 and balcony low of \$1.15 every night, with matinees scaled at \$2.90-\$1.15. Initial response to new prices has been favorable.

Saint of Bleeker Street, Broadway (MD) (4th wk; 28; \$6.90-\$4.60: 1,900; \$54,000). Nearly \$35,500 (previous week, \$33,700).

Seven Year Itch, Fulton (C) (114th wk; 909; \$5.75-\$4.60: 1,063; \$24,000) (Tom Ewell). Over \$19,000 (previous week, \$17,100).

Solid Gold Cadillac, Music Box (C) (63rd wk; 501; \$5.75-\$4.60: 1,077; \$27,811). Over \$16,900 (previous week, \$14,100); closes Feb. 12, to tour.

Tea and Sympathy, Barrymore (D) (68th wk; 541; \$5.75-\$4.60: 1,214; \$23,800) (Joan Fontaine). Almost \$17,700 (previous week, \$14,900); star exits cast March 5, while show has to vacate the theatre Feb. 5 for the incoming "Desperate Hours."

Teahouse of the August Moon, Beck (C) (67th wk; 540; \$6.22-\$4.60: 1,214; \$33,608) (David Wayne, John Forsythe). Over capacity as always, topped \$34,000; Eli Wallach replaces Wayne Feb. 14.

Time of Your Life, City Center (CD) (1st wk; 8; \$3: 3,090; \$50,160) (Franchot Tone). Opened last Wednesday (19) to unanimously affirmative reviews; nearly \$39,300 for first eight performances.

Wedding Breakfast, 48th St. (C) (10th wk; 73; \$5.75-\$4.60: 925; \$23,720). Almost \$10,200 on twofers (previous week, \$10,000).

Witness for the Prosecution, Miller (D) (6th wk; 44; \$5.75-\$4.60: 920; \$23,248). Over capacity, topped \$23,500, with theatre party commissions cutting into take (previous week, \$23,400).

Miscellaneous
Doctor's Dilemma, Phoenix (C) (2nd wk; 16; \$4.60-\$3.45: 1,150; \$24,067). Almost \$14,000 (previous week, \$13,000 for first eight performances).

OPENING THIS WEEK

Grand Prize, Plymouth (C) (\$4.60: 1,107; \$29,500) (June Lockhart, John Newland). Ronald Alexander comedy presented by Shepard Traube; production financed at \$60,000, cost about \$38,000 to bring in, including slight tryout loss but excluding bonds, and can break even at around \$15,000 gross; opens tonight (Wed.).

Plain and Fancy, Hellinger (MC) (\$6.90: 1,527; \$55,916). Musical with book by Joseph Stein and Will Glickman, lyrics by Arnold Horwitt and music by Albert Hague, presented by Richard Koilmar & James Gardiner (in association with Yvette Schurmer); production financed at \$200,000, cost about \$190,000 to bring in, with a virtual breakeven on the tryout but excluding bonds, and can break even at around \$31,000 gross; opens tomorrow (Thurs.).

OFF BROADWAY SHOWS
(Figures denote opening dates)
Dybbuk, 4th St. (10-26-54).
Importance Being Earned, Provincetown (11-9-54).
In Splendid Error, Greenwich News (10-26-54); closes next Sunday.

Merchant of Venice, Club Theatre (1-17-55).
Troublemakers, President (12-30-54); closes Feb. 20.

Twelfth Night, Jan Hus (11-9-54); closes Feb. 13.

Cornell-Power \$28,500 For 'Dark' Balto Week

Baltimore, Jan. 25. Katharine Cornell and Tyrone Power in "The Dark Is Light Enough" drew a strong \$28,500 at Ford's last week as the season's fourth offering on Guild-ATS subscription.

House is currently dark, but will relight Feb. 7 with the Manny Davis edition of "Guys and Dolls."

Bracken 24G, Dayton

Dayton, Jan. 25. "Seven Year Itch" took in a sock \$24,000 at the Victory last week. Eddie Bracken starrer is current at the Cox, Cincinnati.

Longhair Thriving Despite Lack Of Proper Halls, Local Mgrs., Sez Hurok

The U. S. Government, through its various agencies, is spending \$5,000,000 to send representations of our culture abroad to combat Communism. Yet the city of Washington, capital of the U. S., has no place in which to give opera or concert performances on a big scale, or even properly, according to Sol Hurok. The auditorium now generally used is a hall originally intended for private affairs of a patriotic organization.

Even New York, hub of American culture, says the vet impresario hasn't sufficient or proper houses. The public is deprived of big spectacles because such places as the old Hippodrome, Manhattan Opera House and Lexington Opera House, aren't available anymore. Hurok, who has to squeeze a Sadler's Wells Ballet or Old Vic Co. into the Met Opera House for three weeks before or after the regular opera season, says he could run 40 weeks of big attractions in N. Y. if he had a theatre.

Not only N.Y., but the whole country, is facing the problem of adequate auditoriums, Hurok adds. There aren't enough good ones. The arenas which some local managers have to use aren't suited for the purpose, command big rentals, and their availability is limited, usually because sports events take priority.

More Music Appreciation
Lack of halls may explain the dearth in local managers, says Hurok. In many places, there are no local managers because of the lack of proper halls in which to display their attractions. Many local managers, too, are lacking in promotional ideas or drive.

And yet, says the impresario, there is more appreciation of classical music by the public than ever before. What is more, they are aware. The public shops around. Hurok says; they pick and choose their attractions.

Hurok apparently isn't inhibited by his own pessimistic slant on auditoriums and local managers. Leaving N. Y. for Europe last Monday (24), on his usual winter talent hunt and overseas conferences, he disclosed that his roster of attractions next season will be the biggest, most varied and probably the most select of any in his 45 years of concert managing.

Lineup will include Ballet Theatre, Sadler's Wells Ballet, Saint Cecilia Choir, Scots Guards Band, Azuma Kabuki Co., I Musici, Antonio & Co., Marian Anderson, Isaac Stern, Roberta Peters, Leonard Warren, Artur Schnabel, Jan Peerce, Patrice Munsel, Victoria de los Angeles and many others. Also, Hurok is importing the Comedie Francaise of Paris, and may get Emlyn Williams to act in a new play of his here. The Old Vic of London and Barrault-Renaud Co. of Paris are due the following season.

Douglas Concert Duo

Melvyn Douglas and his actress wife, former Congresswoman Helen Gahagan Douglas, plan to team up for a concert-dramatic attraction (similar to the vogue of recent drama-poetry readings), and are looking for the right vehicle.

If it jells, duo would tour the work for the concert division of the William Morris Agency from Sept. 15 to Oct. 31, 1955. The two would comprise the cast.

Mozarteum Orch Set

For American Tour

Tying in with next season's celebration of the 200th anni of Mozart's birth, Jack Adams & Co. is bringing over the Mozarteum Orchestra of Salzburg (Mozart's birthplace) for a tour of the U. S.; during February-April, 1956. Opening date is Feb. 27, '56, in N. Y. Orch of 47, plus conductor Ernst Marzanderfer and two vocal soloists, will be sold at \$3,000.

Adams' office will also bring over the German Bach Society of Detroit, a choral group of 120, during Feb. '56. It's also offering the Salzburg Marionette Theatre next season, for the fourth consecutive year.

Rival Mgrs. Share Road Salesman

In an unusual arrangement for the concert biz, the Herbert Barrett Mgt. and a rival bureau, the Friedberg Mgt., are sharing a salesman on the road, as of Jan. 1, in the booking of their attractions. Rep is Elmer Wiener, who used to be a manager in Cleveland. Each management has about a dozen attractions, many of them similar in appeal, and of late the two top execs, Herbert Barrett and Cesar Saerchinger, Friedberg director, have been consulting with each other before signing a new attraction, to avoid conflicts. Sharing deal, however, is not a joint booking arrangement or an amalgamation. But with the new setup, and recent accounts, Barrett alone expects to do well over \$250,000 in bookings next season.

One of next year's prospects is the first regular tour of the American Opera Society, doing Purcell's "Dido & Aeneas." Barrett expects to tour it for three weeks in the east, with young Met singers and one established name. Event will call for a cast of eight and orch of 15. It will sell at \$3,000.

"Dido" was a big hit when given in N. Y. by the society last year. This year the group is giving four operas in New York. Rossini's "Otello," Bellini's "Sonnambula," Gluck's "Iphigenia" and Monteverdi's "Coronation of Poppea." "Sonnambula" was skedded for Town Hall last night (Tues.).

YUGO BALLET, LOPEZ ON GREEN'S '55-'56 SKED

A heavy dance sked is being readied by Charles E. Green for next season. Heading his list is the National Yugoslav Ballet, which Green is negotiating for, with a five-month tour in prospect, starting in January, 1956. Folk ballet group of 42 would be sponsored here by the Yugo government, which would pay passage as well.

Green also plans to bring over the Spanish dance troupe of Pilar Lopez for a season's tour, beginning next September. Group numbers 25. Other dance prospects include a Carmelita Maracci tour, Martha Graham dancers (Green is her personal manager), and another Escudero tour.

Hawthorne as Lead For

Canada Opera Preem

American preem of Arthur Benjamin's opera, "Tale of Two Cities," based on the Dickens novel, will be given in Montreal Feb. 24 by Radio Canada, staged for tv. The British composer is coming over to conduct the work himself.

Jim Hawthorne, pop singer who was in the N.Y. Versailles nitery revue a year ago, and then made his concert-debut with the N.Y. City Opera Co. last March, will sing the lead. Columbia Artists Mgt. took him on this winter, and has been booking him in joint recitals with Dorothy Kirsten.

Symphony of Air Pulls

10G in Goodman Event;

Flagstad Adds Repeat

Plans for the Symphony of the Air go on apace. The former NBC Symphony now has four Sunday afternoon dates set for Carnegie Hall, N.Y., from 5:30 to 7:30, Feb. 13 and 20 and March 6 and 13. Orch will offer music by Pulitzer prize winners, with Howard Hanson, Leon Barzin, Izler Solomon and Dean Eckerson as the conductors.

The March 20 concert with Kirsten Flagstad as soloist and Edwin McArthur conducting, in an all-Wagner program, was sold out the day it was announced. When Mme. Flagstad okayed it, a repeat was promptly skedded for March 22. Mme. Flagstad, who's coming out of retirement just for these two dates, is donating her services. She's returning to her native Norway March 24. Top for the event is \$7.50.

Symph gave its second concert of the season at Carnegie Hall last Wednesday night (19), and at a \$6 top, grossed \$10,190. Leonard Bernstein was conductor and Benny Goodman soloist in a program of contemporary music, Prokofiev's Fifth Symphony, Copland's "Appalachian Spring" and Hindemith's Clarinet Concerto, last-named having its N.Y. premiere. Bernstein and Goodman offered their service gratis.

It was a solid evening of modern music—too much so. The orch played beautifully under Bernstein's zealous, inspired direction, especially when it's realized that the group is no longer held together and rehearsing constantly for weekly programs, as it used to do. Occasional lapses, as with entrances, can be overlooked.

The Copland is evocative descriptive music, but fragmentary and diffused. The Hindemith has brief, fleeting moments of musical worth and esthetic pleasure, but for the most part is pedestrian stuff. The Prokofiev came off best, even though the first two movements so far outshine the latter two as to make them anticlimactic. Goodman, who commissioned the Hindemith, revealed the skilled artist whenever he could, but the music proved too ungrateful generally. Bron.

Mata & Hari Winding

16-Wk. \$88,000 Tour

Mata & Hari are making their first appearance on the Hunter College, N. Y., longhair series Saturday night (29) in what is also their first formal concert in N. Y., as well as their only N. Y. longhair date this season. Satiric dance team has been out since Oct. 2 on a 16-week concert swing, which has taken them to California and back. Tour, which winds up Feb. 6, is the sixth consecutive coast-wide trek of the duo. Columbia Artists Mgt., which books them, guaranteed them \$5,500 a week, for 16 weeks, on a four-show-a-week sked. Marcel Ventura is their personal rep.

A sked of nitery, hotel and tv dates follows the concert tour, into the summer. Team, which has an exclusive with Ed Sullivan this year, will appear on his "Toast of the Town" t'v'er Feb. 13 and March 6. They go into the Persian Room of the Hotel Plaza, N. Y., as headliner, Feb. 17.

Ventura is now dickering with Bernardo Iriberry of Buenos Aires, top Latin impresario, for a South American tour, July through September. Tour, the team's first such, would embrace Brazil, Argentina, Uruguay and possibly Chile and Peru.

Traipsing Cross the Border

On March 4 the Ballet Russe de Monte Carlo is giving a performance for the Community Concert Assn. of Juarez, Mexico. This performance would require the two buses and three trucks which form the BRMC motorcade to cross the border, with the endless operation of listing the properties for all of the ballets. For a company that plays Tucson the night before and will not arrive in the El Paso area until 5 p.m., this is manifestly impossible.

So the Community Concert Assn. of Juarez engaged the auditorium in El Paso for the performance and the entire membership of 2,000 people will emigrate from their own country for the evening.

Inside Stuff—Concerts

Advance interest is unusually high for the Metropolitan Opera debut next Monday night (31) of the Italian soprano, Renata Tebaldi, in "Otello." The grapevine has been busy, with suggestions of a sleeper as exciting as was the Met's last one, which was Ljuba Welitsch as Salome six seasons ago. Added interest attaches itself to Mme. Tebaldi's Met debut because of the terrific success of the Greek-American soprano, Maria Callas, making her U.S. bow at the Chicago Lyric Theatre last fall.

The two divas are rivals. Both are leading sopranos at La Scala, in Milan, and are regarded by many as the two principal singers of Italy, if not of the world. Mme. Callas is a Tullio Serafin discovery and protegee; Arturo Toscanini. The singers' rivalry, however, is more of a coolness than anything else. There's no feuding, probably largely due to Mme. Tebaldi's nature. They are distinctly opposites in personality; Mme. Callas is flamboyant where Mme. Tebaldi is more lofty and stately. Former is the tempestuous type; latter the more beautiful and dignified. Both are dramatic sopranos, but their roles do not clash. Mme. Callas sings coloratura roles, as in "Lucia" and "Traviata." Mme. Tebaldi, of the Rethberg-Ponselle school, sings the traditional dramatic soprano roles—"Aida," "Otello," "Andre Chénier," "Forza del Destino." There isn't much competition, as they command different publics. The mutual coolness is due to the fact that both are grand sopranos, the ranking principals in the same company.

Met Opera general manager Rudolf Bing tried to get both sopranos for his house. Chicago lured Mme. Callas away with a reported \$2,000 per performance fee (twice the Met's top). Mme. Tebaldi, who was here three years ago to sing with the San Francisco Opera, is reportedly getting the Met's top fee of \$1,000. Diva also asked for guarantee of a certain number of performances, which she got. She's also definitely due back at the Met for next season. (Mme. Callas has reportedly been signed for a next season repeat in Chi).

Ballet Russe de Monte Carlo concluded the first half of its season's tour in Chicago recently, with close to \$500,000 racked up in the 13 weeks of trekking. About \$300,000 of this goes to Columbia Artists Mgt., which is sending the revamped troupe out on tour for the first time. Remainder of the season, according to the bureau, looks as good, with a forecast of \$600,000 for management's share. Columbia also claims that the experiment of moving a ballet troupe of this size (78 people in all) by motorcade is a success. Group is touring in two cars and three trucks, for the first time that a big ballet company has moved by truck instead of rail.

(2) RCA Victor is issuing, on 45s, a copy of the first record which the violinist made for the Victor Talking Machine Co., Smetana's "Aus der Heimat," on May 11, 1910.

Classical Disk Reviews

Mahler: Symphony No. 1 (Columbia). Bruno Walter and N. Y. Philharmonic in a lusty, exciting and authoritative reading of the lush, romantic work. Third movement is too deliberate, and could stand more zip in tempo, but otherwise this is a noteworthy issue. Buildup to the finish is terrific.

Saint-Saens: Samson & Delilah (RCA Victor). Opera highlights in a vivid, dramatic and rich performance. Jan Peerce, Robert Merrill and especially Rise Stevens do some fine, artistic singing, and the NBC Symp members under Leopold Stokowski make this a lush, brilliant-sounding presentation.

Mendelssohn: Quartets No. 2 & 5 (Columbia). Charming, melodic works, the No. 2 youthful but inventive, the No. 5 more matured, rhythmic and strong. Energetic, well-schooled performances by the New Music String Quartet.

Pergolesi: Salve Regina; Bach: Cantatas No. 53, 170 (MGM). Met contralto Herta Glaz in rich, expressive versions of the moving, familiar Pergolesi hymn and two affecting Bach cantatas. Excellent work accomp by a group under Izler Solomon helps make this a choice disk.

Saint-Saens: Concerto No. 2, G Minor (Angel). Emil Gilels, gifted Soviet pianist, in a bold, clean version of the brisk, melodic work. Mozart sonata on reverse is full-toned, showing proper feeling for the style and era.

Schubert: Schöne Mullerin (RCA Victor). Lovely group of songs, some familiar, sung with real distinction and musical quality by baritone Dietrich Fischer-Dieskau, for an outstanding album. Charm and simplicity of the songs are admirably recaptured.

Chopin: Etudes Op. 10 & Scherzo No. 1, B Minor (Vox). The varied dozen etudes in Opus 10 get vivid, musically renditions by pianist Gulomara Novaes. The Revolutionary (No. 12) is taken at furious speed, but with clarity, for excite-

ment. The restless, moody Scherzo is added for further variety. Poetic, sensitive, skilled playing here.

Bach: Brandenburg Concertos (Vanguard & Vox). Two worthy versions of the full set of six concertos. Felix Prohaska uses Viennese soloists and orch. for Vanguard; Jascha Horenstein a European group for Vox. Soloists are good in both, as is the ensemble work; also the tone reproduction. Vanguard's version is sharper, more brilliant, with better technical finish and sound. The near-symphonic works, full of musical beauties, come off well in both sets.

I Musici (Angel). Gifted Italian chamber ensemble, now touring the U. S., in representative 16th to 18th century music (Marcello, Vivaldi, etc.), played with beautiful cohesion, interpretation and style. Bron.

N.Y. Symp's O'Seas Trek On Again; Snafu Eased

The projected European tour next autumn of the N. Y. Philharmonic Symphony, which was almost snafued last week because of a union row, will proceed as scheduled, following a settlement worked between the Philharmonic management and Local 802, American Federation of Musicians, this week. Agreement was reached through the intervention of Robert C. Schnitzer, general manager of the international exchange program of the American National Theatre & Academy.

Under the settlement, the musicians union concedes that the symph management has full power to decide the number of rehearsals required during the European tour. However, Floyd G. Blair, N. Y. Philharmonic prez, committed the management to keeping the rehearsals to an absolute minimum.

Now for the First Time Throughout the United States

MARIE POWERS in gian-carlo MENOTTI's "THE MEDIUM"

(Preceded by "The Telephone")

Complete Orchestra

Scenery — Costumes

Dates Available in October, November, December

Write or Wire

Columbia Artists Management

Personal Direction: Coppicus, Schang & Brown

113 West 57th Street

New York City



Literati

Morehouse's Profiles

Ward Morehouse, former drama columnist for the N. Y. World-Telegram and the old N. Y. Sun, has signed to write a book of profiles of 50 theatrical greats, under the working title, "25 Years in the Theatre," to be published by Harper's. Manuscript is due next Jan. 1.

Legit pressagent Arthur Cantor is assisting on the research.

In Bad Taste—and Useless

Pennix, undergraduate humor magazine at the University of Pennsylvania, was discontinued by orders of the Committee on Student Affairs on the grounds that it does not fulfill any particular need on the campus.

Earlier in month Franklin Society, which publishes several campus periodicals, suspended Pennix for poor taste shown in Christmas issue.

Staff Changes at Dutton

William Larned, formerly v.p. in charge of the trade department and industrial and business book department at McGraw-Hill, has joined E. P. Dutton & Co. as a vicepresident. He'll act as a member of the editorial board, will supervise sales to book clubs and similar outlets, and will supervise and coordinate the sales, promotion and advertising departments.

At the same time, Dutton added Sharon Banning as editor of children's books. A freelance writer for the past two years, Mrs. Banning was previously with Farrar & Rinehart and the Samuel Lowe Co. She succeeds Marguerite Vance, who will turn to writing after 15 years as children's books editor at Dutton. Other changes

at Dutton include the promotion of v.p. John P. Edmondson to exec v.p. under prexy Elliott B. Macrae and election of senior editor Harry Shaw to a vicepresidency. Frank X. Heideberger was upped to assistant sales manager of the firm.

Dratler's Novel

Jay J. Dratler, novelist and film scribe, has sold Redbook another yarn on the basis of an outline. It's called "Doctor Paradise."

In town to plug his latest book, "The Judas Kiss," Dratler is also working on another novel. Like "Judas" it'll be published by Henry Holt & Co.

Canada's 'Beastly Ballads'

"Beastly Ballads," half-verse half-picture book published by Burns & McEachern, is illustrated by Jimmy Simpkins, one of National Film Board's top filmstrip artists. Text is by Stuart Hempley, an Ottawa diplomat. Bennett Cerf quoted it recently in Saturday Review, remarking "Ogden must be gnashing his teeth." One couplet he quoted was: The zebra's just an ass who has dressed himself for Alcatraz."

Simpkins also has a solo effort out, a collection of cartoons reprinted from Maclean's Magazine, called "Jasper" (who is an anthropomorphic bear).

Lady of 'Fashion'

"The Lady of 'Fashion': The Life and the Theatre of Anna Cora Mowatt," by Eric Wollencott Barnes (Scribners; \$4.75), is an excellent biography by a former actor who for the past two years has directed the Amerika Institute at Free University of Berlin in West Germany. As Eric Wollencott, Dr. Barnes acted with Fermin Gemier

at the Odeon, Paris; for Max Reinhardt at Salzburg, and on Broadway.

Anna Cora Ogden Mowatt Ritchie was a phenomenon of the 19th century U.S. stage. She was a gifted amateur actress who made good as a star at her first professional engagement, and who topped that achievement by writing "Fashion," one of the most successful satires in American theatre annals. Premiered in 1845, the piece is still revived and it occupies a place in Arthur Hobson Quinn's definitive anthology, "Representative American Plays."

Dr. Barnes writes an eminently readable, yet authoritative book. Anna Cora comes to life in his pages as child bride, actress, playwright and human being. The era in which she moved is splendidly recreated. Barnes, firsthand theatre knowledge gives dimension and color to his work. Down.

Who's Paying Attention?

Wilber Republican this year became one of the few Nebraska weeklies to not run a summary of the 1954 events. And Editor Stu Bohacek had a good reason.

At the end of 1953 he inserted, just as a gag, a statement that during the previous July a baby with two heads had been born in their city's hospital. "There was not even as much as a whisper of reaction, hence I concluded nobody was reading the summary," Bohacek reasoned.

Bentley's 'Event'

Eric Bentley's individual critical essays cannot be sustained to include a bookfull of his pieces (mainly taken from his articles in "The New Republic," as his "The Dramatic Event" (Horizon; \$3.50) proves.

The Columbia U. prof opens his "American chronicle" of 56 short entries with a reprint of Shaw's 1894 protective blarney on the impossibility of separating the artist's personality from his writing. Thereafter, it is not clear what audience Bentley seeks. Referring to himself as "journalist critic," he seems to operate on the assumption that readers will be concerned with his personal approach to dramatic events. Away from the hurlyburly of theatrical cocktail parties and literary teas, however, readers may be hard put to understand the Professor's denials that he leads a special coterie or that he grinds personal axes in reviews.

The professor's book also badly needs proof-reading, for its many errors. Down.

CHATTER

Michael Elder, Scot thespier, is author of a children's book, "Tony Behind The Scenes."

Producer Max Gordon is collaborating with Terry Morris on a book of his reminiscences. No publisher is set.

Gordon Irving, VARIETY's mugg in Scotland, doing monthly piece for new film mag, Films and Filming, London.

Constance Schrepel has a picture story in Feb. Living For Young Homemakers which tells her personal experiences in the growing area of do-it-yourself.

Luther Bichols, former drama critic of the San Francisco Chronicle, has joined the San Francisco Examiner staff to write a daily book column, "The Book Corner."

"Jewish Gauchos of the Pampas," by Argentina's Alberto Gerchunoff, will be published Feb. 25 by Abelard-Schuman. The English translation is by Prudencio de Pereda.

Matt Whittle, London News Chronicle show biz columnist, has joined the Daily Sketch as show page reporter. Harold Conway continues at the Sketch as theatre and film critic.

Albert L. Cole, general manager of Reader's Digest and new president of the Boys Clubs of America, main speaker at Albany Boys Club \$500,000 building fund drive, Monday night (24).

Charles Lucey, 49-year-old Washington correspondent and winner of the 1952 Raymond Clapper Award (for distinguished coverage of the Eisenhower-Stevenson campaign), is by-lining The Backdrop, a weekly column of comment on current affairs, which the National Catholic Welfare Council News Service is releasing as a replacement for Father James H. Gillis' discontinued column.

Robert L. McManus, Binghamton Press, has been elected president of the Legislative Correspondents Assn. in Albany. He succeeds David H. Beetle, of The Knickerbocker News. Vice presidents include: John M. Greene, Long Island Daily Press; Warren Weaver, New York Times; Henry Leader, Associated Press; Walter J. Mordant, Albany Times-Union. Raymond I. Borst of Buffalo News is treasurer; John C. Cray of New York Red Book is secretary.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Maybe the Manchester Guardian, in trying to explain how radio and tv make the mildest opinions of statesmen reverberate like thunder, came up with the best answer as to why such mild stuff as Ed Murrow's "This I Believe" seemed like the skirmish of Lexington stepped up by special-effects technicians to sound like Hiroshima. The beliefs of pundits, great on radio, come off in print about as world-shaking as a cap pistol.

In their time, these topdrawer confessions went over 139 radio stations at home and 140 overseas. Vets in Korea got them sometimes as often as three times a day. Voice of America translated the soul-searching credos into six languages. BBC took them up and substituted some British names whose teeth could be unglued enough to let the booth engineers pick up some of the sounds. Columbia strung some of them on LP records. Some are even going into Braille for the blind. So now we have them in seeing, hearing and feeling versions.

Maybe the electronic engineers deserve most of the credit that has been going to Edward R. Murrow, Edward P. Morgan, Ward Wheelock, Joe Barnes and, last but not least, my old lover of literature with a capital L, M. Lincoln Schuster.

The sound-mixers were the boys that took all these tired old words and juiced them up so they vibrated like musical saws. But in cold type everybody from Barney Baruch to Oscar Hammerstein 2d read as dead as Oscar Hammerstein the First.

Diplomacy vs. Sound Engineers

The Guardian has the answer. Commenting on a recent speech made over television by one of Winnie's cabinet ministers, which stirred up a hornet's nest on both sides of the Atlantic, the Guardian pointed out that the spoken word can be a blunt instrument and when coupled with a loud speaker can set diplomacy back 1,000 years.

Public figures are trained to use words to conceal thought and when asked to reverse their field and speak out their innermost beliefs in 600 words, "the personal philosophies of 100 thoughtful men and women in all walks of life—20 of whom are immortals in the history of ideas" wouldn't set a dry old Christmas tree on fire.

You can take almost any page of Ben Hecht's "A Child of the Century" and find more electrifying thought than in not only this latest collection of the Morrow seminars but in the first one as well. Hecht, incidentally, is not among those whose beliefs were herded into this new series of "100 new beliefs."

Frankly, they are very old beliefs. In fact, I didn't find a new belief among them. When 20 name-ghosts put their ouija boards on Confucius, Socrates, Dante, Da Vinci, Shakespeare, Franklin, Jefferson, Bolivar, Faraday, Emerson, Lincoln, Nightingale, Victoria, Elizabeth (prima), Tolstoy, Addams, Curie, Rogers and Roosevelt, the parlor tricks came off with even less life than the confessions of the living.

"This I Believe—For Radio"

Among the living I personally know about 20% and if the rest played their beliefs as close to their chests as the ones I know, I can understand what killed this particular cock robin. A fairer title would have been "This I Believe—For Radio."

Even beliefs have to be adapted for radio. It isn't because of the time factor. The Gettysburg Address was delivered in about the same time it takes to run off one of these transcriptions. But it was not boosted by sound-engineers and a public address system. Consequently, it died. It took the magic of print to resurrect it—the same thing that killed these latter-day believers.

These talks of Baruch, Berenson, Bunche, Cantor, Douglas, Durant, Gunther, Krutch, Landon (no kidding, Alf Landon!) Hammarskjöld, McEvoy, Michener, Noyes, Oursler, Sanger, Stevenson, Toynebe, Truman and Zeitlin, to pick a few, are the droppings of name-droppers.

When told daily to "listen to Murrow tomorrow" I listen. I'm getting a little tired of the play on words but I listen. He knows exactly how far to go. I mean on radio. His delivery makes a straight news item seem as profound as Plato. But his voice is as high as fidelity can go. On radio.

He makes pitches for fair play and free communication, and nobody, Winnie included, does better. But none of these notables, at least not the ones I know, talk around a fireplace, holding a highball, the way they do for Murrow. When he is their father-confessor for world consumption there are few atheists or agnostics among them. This may be true of them in foxholes, or before microphones, but it is not true of them before fireplaces.

For radio they're all as refined as powdered sugar. And this is an enigma that becomes more baffling with the years. In my time the stage and the book worlds have widened their doors to all sorts of beliefs and modes of expression. But radio, pictures and tv, though talking to the same persons who read books and see plays, act as if they are talking to Helen Hokinson's club women, and nobody else. Even Sgt. Joe Friday talks like no cop ever talked on any police force anywhere.

Two Sets Of Ears Coming Up!

Why is this? Is the ear that listens to recorded sound converted, too, from the ear that listens in a nitery or around the home fireside? George Orwell wrote a book some years before he died called "1984." It caused a little stir.

Recently, however, BBC put it on tv in play form. The British papers professed to be horrified. These papers print every day the harrowing details of some one's private grief, but one man's picture of what the future is going to be like if the trend toward totalitarianism isn't stopped at home as well as abroad is not taken as a warning but as an affront to the refined tastes of Sunday television viewers.

Radio in America never got over Orson Welles' version of H. G.'s "War of the Worlds." Peasants presumably were scared stiff because they thought it was a genuine invasion of Martians. Would the reaction have been less terrifying if the listeners had been told in advance that this was nothing more than an adaptation of some early science-fiction?

Listeners were told beforehand in England what "1984" was all about and that much of it would be terrifying. Did they turn their dials and listen to a commercial from Luxembourg instead? Of course not. They stayed glued to their screens and when it was over dashed to their desks to write to the Times protesting how the calm of that particular Sunday night was willfully and maliciously destroyed by the bogeyman of BBC.

What Gobs Believe

So I guess Murrow knows what's good for us. Spiritual soporifics hurt nobody and might even help a poor wit here and there. His collection is supposed to represent all walks of life. Actually, it represents none who work with their hands for a living. At Christmas time he released to tv a gob-side version of what entitled me to think of patrolling the China sea to keep Chinese from killing each other. One gob said he'd rather be home swabbing latrines. Others were pretty brusque in their beliefs it was too.

None of these working shifts is in "This I Believe." One 16-year-old girl is in the series and she's still shopping for a belief. Will Durant is just sitting it out with no hope for a future here or elsewhere.

One time Jim Tully invited to dinner as odd a collection as I've ever seen. The talk became pretty wild and beliefs flew around like tumbleweeds in a sandstorm. When it was all over, Jim looked at the guests departing from his Toluca Lake manse and said of Henry Armstrong, the fighter: "He was the only philosopher in the bunch. All he did was eat his pork chops and say 'Goodnight!'"

Treasure Trove at 5th and 42d

By GEORGE FREEDLEY

(Curator of Theatre Collection, N. Y. Public Library)

R. H. Burnside, the famed operator of the Hippodrome of bright memories (my first Broadway memory as a matter of fact) died in 1952. Later that year four N. Y. Library trucks drew up in the driveway of his residence in Ridgewood, N. J. under the supervision of William H. Matthews and C. E. Dornbusch of our staff. Trunks and boxes of manuscripts, letters, musical scores, programs, photographs, clippings and theatrical magazines were packed and moved to Manhattan. It has only been in 1954 that, roughly, a quarter of the collection has been cataloged. It will take at least three years more to achieve the complete job unless a really bright angel walks between the celebrated lions on Fifth Avenue and hands me a check earmarked for the Theatre Collection. Actors, authors, critics, designers, composers and reporters, students and historians would benefit immeasurably from such a gift.

The Actors Fund of America and the Episcopal Actors' Guild have contributed material and the physical assistance of their organizations. Mrs. Victor Morley, a member of the latter group, contributes three afternoons a week to preserving the Library's precious theatrical records. The Fund augmented the Effie Shannon holdings considerably as it has for others for years. The efforts of the various theatrical religious organizations to preserve in tangible form the careers of their former members has been notable.

Canadian-born Basile Anglin, the niece of Margaret Anglin, presented photographs, posters, scrapbooks and promptbooks on the great actress. Shakespeare and the Greek dramatists were Miss Anglin's devotion and her promptbooks are particularly important.

Lawrence Phillips, executive veepee of USO Camp Shows, presented the reports and several of the soldier show scripts utilized between 1940 and 1952. Doris M. Paine, the close friend of the Hamilton Revelles, gave photographs of the famous Belasco star; Laurence S. Rockefeller, after demolition of the Rockefeller Center Theatre, gave scrapbooks and bound volumes of that celebrated home of leshows which was opened as a film house in 1933.

Mary A. Wesener, sister of the late stage doorman, Joseph E. Wesener, of the Hanna Theatre in Cleveland, presented us with photo-

graphs of theatre personalities which were signed for him personally. Emma Mills, in celebration of the 35th season of her celebrated Book and Play luncheons, gave us her literary correspondence. The fabulous Emma can be said to have introduced the theatre to society with benefits to both.

Charles A. Rosskam and his sister, Shiela Jane Furstenberg, presented an extraordinary collection of scripts, music, photographs, posters and other extensive materials relating to stock companies in the U. S. and particularly to the careers of the late Charles H. and Gertrude McElanahan Rosskam. This is the most extensive collection of this type of show business material that I have ever encountered.

Lester Sweyd, an oldtime contributor to the Theatre Collection and his partner, Irving Strouse, of the Stage & Arena Guild, have donated promptbooks, playscripts, programs and photographs of their various American theatre productions. The Library's devoted theatre friend, Bernard Sobel, presented letters and some of the celebrated telegrams of the late great Flo Ziegfeld which was a choice addition to our records. Gilbert Miller gave four cartons of promptbooks and typescripts.

That friend of the late Maude Adams, Mrs. Frederick Gore King, gave typescripts of that famous actress' productions of "The Adored One" and "The Legend of Lenore" with notes in Miss Adams' handwriting. Howard Smith, currently featured in "Anniversary Waltz," gave the interesting theatrical records of his late wife, Lillian Boardman.

Mrs. Howard Hooley, of Indianapolis and New York, presented the considerable files of her deceased husband, an expert on the old Chautauqua circuit, children's films, and radio programs produced by the Boys' Clubs of America. There is a wealth of material here for researchers and historians.

One of the latest and most significant gifts is the Nat Karson Theatre Collection, presented in November by his architect brother, Herman Karson. Nat Karson was one of the most distinguished designers in the American theatre or even in the English theatre as the records show completely. This is a great addition to the Theatre Collection of the N. Y. Public Library.

Broadway

Director George Sidney in for a few days.

Robert Abramson joined Larry Gore's publicity office. He'll handle the features department.

Esther Williams and her husband, Ben Gage, returned to the Coast over the weekend. Ditto George Murphy.

Dave Ferguson, executive secretary of the Jewish Theatrical Guild, is in Polyclinic Hospital, N.Y., with a heart ailment.

Anton Dolin, director of the Festival Ballet, flew in from London over the weekend to join his troupe, now touring this country.

Milton Berle, Mel Allen and Bill Leonard toplining the show at the Hotel Plaza Feb. 26 for the National Council to Combat Blindness.

Robert Taylor in from the Coast over the weekend. He leaves for New Haven today (Wed.) for the premiere of Metro's "Many Rivers To Cross."

Mario del Manao, Italian tenor, arrived Monday (24) on the Queen Mary to resume at the Met Opera. For the past three weeks he has been singing at La Scala, Milan.

Charles B. Moss, executive director of the Criterion and B. S. Moss Theatres, elected a member of the board of directors of the Broadway Assn. for a three-year term.

Musicians Emergency Fund is holding a tea-and-cocktail party at the St. Regis Roof next Wednesday afternoon (2) to honor Fritz Kreisler on his 80th birthday. Violinist is board chairman of the Fund.

Sylvia Simms headed the bill presented Saturday night (22) at a testimonial dinner given in the Sheraton-Ten Eyck Hotel, Albany, for Stanley R. Bookstein, commander of the Department of New York Jewish War Veterans.

Broadway Assn., in cooperation with Columbia, is sponsoring a Broadway review of the West Point cadet corps and band Saturday morning, Feb. 12. Parade is being held in connection with opening of Col's "The Long Gray Line" at the Capitol.

Wynn Roamora, Coast artists' manager recently appointed artistic director of the Hollywood Bowl, arrived in New York Monday (24) for two weeks of meetings with artists and concert managers to negotiate contracts for the Bowl's summer season, which begins July 7.

Pittsburgh

By Hal V. Cohen

Mae West unit booked into Tony Calderoni's Twin Coaches week of April 11.

John H. Harris, Jr., working at The Gardens until his draft number comes up.

Lyle Harding just started his 19th year as manager of Sheridan Square Theatre.

Dancing Evans Family obtained a release from management contract with MCA.

Dave Silverman, head of RKO exchange, and his wife celebrated 26th wedding anni.

"Late Christopher Bean" replaced "Late Love" for late February show at Playhouse.

Paula Caputo, of New York City Ballet, working with Ambridge Little Theatre group until her leg mends.

Lou Fordan, manager of Memorial Theatre in McKeesport, took his wife to Florida for three weeks.

Madrid

By Ramsay Ames

(Castellana-Hilton, 37-22-00) Joaquin Calvo-Sotelo's "La Murala" (The Wall) opened at Sevilla's Teatro Cervantes to the same acclaim it received in Madrid.

Maria Felix has left Paris for Mexico, where she will co-star with Pedro Armendariz in "La Mujer Perseguida" (The Pursued Woman).

Louis Miguel Dominguin off for Hollywood and huddles on Barnaby Conrad's "Matador," which will be made here in the spring, with Miguel in the title role.

Irving Rapper, who directed "Now Voyager" and "Adventures of Mark Twain," arrived here to take over the reins of King Bros. "The Boy and the Bull," which rolls Feb. 10.

"Juicio Final" (Final Judgement), written by Jose Suarez Carrero, named as the next starring vehicle for Silvia Morgan (now enroute to the Uruguayan Film Festival) and Gustavo Rojo.

Jorge Mistral off to Chile where he will star in Spanish-Mexican co-production, "Cabo de Hornos," which goes before the camera later this month, under the Athena and Mier-Brooks banner.

Recording star Angelito, who just finished "Suspiros de Espa-

na," with Paquita Rico, will open at Teatro Calderon in February in a musical revue written for him by Maestros Quintero, Leon, and Quirga.

The Benavente Co., headed by Ifene Lopez Heredia, Maruja Guerrero, and Pepe Romeu, leave in February for the U.S. to present Don Jacinto's posthumous, "Por Salvar su Amor" (To Save His Love).

"La Nova de Reverte" (Reverte's Sweetheart), story of one of Spain's most famous bullfighters in the 19th century, will be produced and directed by Juan de Orduña. It goes before the cameras early in March. Pic stars Paquita Rico, Rafsamy Ames, and a second male star, not yet picked.

Paris

By Gene Moskowitz

(28 Rue Huchette, Odeon 49-44) Lionel Hampton will do a two-fee color film here.

Betty Riley doing her first Gallic song stint at the Night Club.

Kirk Douglas getting solid critx appraisal for his role in "Ulysses" (Par).

"White Christmas" (Par) and "Knights of Round Table" (M-G) doing sock biz.

Les and Mary Ford here, and will record the pop Gallis, "The Lament of Poor John," for Pathe Marconi.

Laurence Olivier brings a legit version of Shakespeare's "Richard III" here after he winds film version of play.

Fifty pix were given special dispensations for admission price raises here last year, with "Quo Vadis" (M-G) getting the top hike.

Myriam Bru, Gallic player who became a star in Italy, returns for her first big role in her own country this week. It will be a Franco-Italian film.

John Ford gave his first press confab here before hopping to Ireland to begin his work with Maureen O'Hara and Tyrone Power.

Austro-French pic, "Bel Ami," made in Austria by filmmakers Louis Daquin and Vladimir Pozner, banned by censors here until some anti-French statements are cut from it.

Henri Lavorel, French film producer and ex-husband of Madeleine Carroll, killed in auto accident this week when his car collided with a tractor-trail "Clever," just completed Franco-Italian pic, "Cheri Bibi."

John Collier here scripting three of his supernatural-type short stories into film form for a pic version. It will be directed by Henry Cornelius in London when he finishes his current pic, "I Am A Camera," also scripted by Collier.

Two French films, based on Stendhal novels, "Le Rouge Et Le Noir" (Red And The Black) and "La Chartreuse De Parme" (Charterhouse of Parma), have been dubbed into Russian and reportedly have played there to 20,000,000 patrons.

Two more adaptations of English plays open here this week, with the Theatre National Populaire's rendition of Shakespeare's "Macbeth" (with Jean Vilard and Maria Casares), and George Bernard Shaw's "Pygmalion" at the Bouffes-Parisiens, with Jean Marais starred.

Miami Beach

By Larry Solloway

Ted Briskin and bride, Colleen Miller, Universal contractee, honeymooning at the Saxony.

Henry Youngman and Maxie Rosenbloom joined forces for a week in the Moulin Rouge of the Di Lido Hotel.

The Olympia, former vaude house which has been dark for several months, reopening Feb. 11 as a first-run cinema with "Battle Cry."

Palm Beach Playhouse lights up Jan. 31 with its annual run of revivals. First is "Sabrina Fair," with Constance Bennett and Tod Andrews.

The Ritz Bros. head up the new show at the Beachcomber. Louis Armstrong, the De Marco sisters and Nanci Crompton are in the same show.

Place Pigalle installed a show policy, with the Borscht-Belt type of entertainment clicking. Featured are Michel Rosenberg and Fisher & White.

The Ted Macks resting at the Fontainebleau after his 20-hour stint of helming the Cerebral Palsy telethon on WTVJ Saturday night through Sunday.

Variety Tent 33 feted Mitchell Wolfson and Sidney Meyer, co-owners of Wometco Theatre chain, presenting them its annual "Good Samaritan Award" for outstanding work in civic and charitable affairs.

London

George Cukor arrived for "Bhowani Junction" which he is to direct for Metro.

Charles Smadja, United Artists foreign chief in Europe, in London last week on a quickie.

Alexander Wolcott, head of Shell Advertising, named an independent member of the Films Council.

Virginia Somers, topping a cabaret program at the Cafe de Paris with Vic Perry, opens a new season at the Colony Restaurant next month.

Luis Miguel Dominguin in London from Madrid on a 48-hour stopover before planning to Hollywood for "Matador," in which Jose Ferrer will star.

Alicia Markova, who co-starred with Anton Dolin in the Festival Hall production of "Where the Rainbow Ends," planned to the Bahamas on vacation.

Bill Gell, Monarch Films topper, back from his annual visit to the coast during which he signed Forrest Tucker for his upcoming production of "A Yank in Ermine."

Ned Clarke, Walt Disney's foreign sales exec, arrived last week for confabs with Cyril Edgar and Cyril James on the newly established releasing organization in Britain.

Eli Wallach and his wife Anne Jackson sailed on the Liberté last Thursday (20). He has just ankled the London production of "Tea-house of August Moon," to take over the lead on Broadway.

Laurence Harvey, who finished studio work on "I Am A Camera" last Wed. (19), planned to Khartoum the following day for location lensing on "None but the Brave," Alexander Korda's "Scope remake of "The Four Feathers."

San Francisco

By Ralph J. Gleason

Cab Calloway booked into the Fairmont opening Feb. 22.

Sylvia Siegel in town in advance of Edith Piaf show to arrange theatre parties.

Cecil Steen, partner in Storyville Records, in town briefly visiting his local distributor, Bob Chatton.

Leland Heywood, Mervyn Leroy and others flew up from L.A. for a sneak preview of "Mr. Roberts" at the Paramount last week.

Chris Connor slated to open at the Black Hawk last week, ran into a contract hassle here and couldn't make it. Instead, the Jerry Dodgion Quintet, a local group, took over.

Leon Radstiff, KCBS staff musician, will record two of his own tunes "Little One" and "Theme in Blue" for Mercury with Johnny Martin, M.C. at Bimbo's 365 doing the vocals.

Cleveland

By Glenn C. Pullen

Dick La Salle orch replaced Johnny Singer's crew at Hotel Cleveland's Bronze Room for one-month visit.

Ted Midlau, who operates Little Ted's spot, leased site for a bigger version of it in heart of city's theatrical zone.

Ray Elias, play-writing publicist for Cleveland Play House, turning director to stage "Burning Bright" this theatre next month.

Johnny Gluck, ASCAP composer in the N.Y. music biz, returned to plug Major recording of his "Only One For You," in his hometown.

I. B. Schmetz, 20th-Fox branch manager, was saluted by big crowd of local and out-of-town film execs last week at testimonial party celebrating his 50th year with the company.

Herman Pirschner, Alpine Village Club, copped assignment to produce 10th jubilee Miller High Life show in Milwaukee. Nitery owner picked Iona Massey, Harvey Stone, Eddie Peabody and Stanton-Petti comedy-team for the bill.

Washington

Eddie Fisher donated \$1,000 to local Variety Club's Welfare Fund in fulfillment of pledge made at fete which honored him as "Show Biz Personality of Year."

Sande Williams, maestro of Palladian Room orch in Shoreham Hotel, celebrated his seventh anni at same stand and his birthday at joint celebration last Saturday (22) night.

Brass hat preem of "Long Gray Line" for benefit of local servicemen's home, under honorary chairmanship of Mrs. Eisenhower, a solid sell-out several weeks in advance of its Feb. 9 debut.

Theodore C. Streibert, director of the U.S. Information Agency, left last week on inspection tour of U.S.I.A. installations in the Caribbean area, he's slated to visit

Mexico City, Guatemala, Havana and San Juan.

Actor Arnold Moss skedded for Library of Congress poetry reading next Sunday (30), his day off from his current featured role in "The Dark is Light Enough," Broadway-bound Tyrone Power-Katherine Cornell starrer.

Chicago

Sylvia Sims returns to the Cloister Inn for eight weeks.

Marian Anderson concerts at the Park Forest high school tomorrow (Thurs.).

Gloria Swanson helmed a Marshall Field fashion show built around her dress label.

Carlos Castel, Nat (King) Cole's manager, in for huddles at the Chi General Artist Corp. office.

Gospel singer, Mahalia Jackson headed a Chicago U Mandel Hall benefit concert last night (Tues.).

Northwestern U scholarship being endowed in the name of Robert Leler, midwest manager of Television Programs of American, who was killed in a plane crash.

Minneapolis

By Les Rees

Pianist Leon Fleisher here for St. Paul Auditorium concert.

"Father of Bride" and "Nothing But Truth" holding over at Star Playhouse and Edith Bush Little Theatre, respectively.

John K. Sherman, Minneapolis Star drama critic-editor, taking annual New York pilgrimage Feb. 7 to give Broadway theatre the o.o.

Considered favorable for amusements is the fact that Minneapolis employment has reached highest level of the 12 months, with 273,397 persons employed, according to latest figures.

Minneapolis Morning Tribune amusements and tv-radio columnist Will Jones in New York on annual trip to interview entertainment personalities and comment on Broadway shows.

Hotel Radisson Flame Room holding over pianist Nino Nanni.

Ballet Theatre and "The Tender Trap" St. Paul Auditorium underlines, latter for an exclusive Twin Cities' engagement.

"South Pacific," which has played three engagements previously both here and in St. Paul, back to the St. Paul Auditorium Feb. 16-18 for fourth time under sponsorship of Jay Leyre, Duluth manager.

Scotland

By Gordon Irving

(Glasgow: Kelvin 1590)

Alec Finlay mulling trek to Australia.

"Martin Luther" pic into Cameo cinema, Edinburgh arty house.

Dave Willis, vet Scot comedian, wound up stint of four weeks at His Majesty's, Aberdeen.

Lucille Graham, single at Theatre Royal, Glasgow, mulling offers to sing opera in Germany.

Ben Lyon and Bebe Daniels plan trip to Glasgow for waxing of their road show, "Life With the Lyons."

"South Pacific" moved out of Empire, Edinburgh, and was replaced by Peter Casson in Hypnotic Fantasy.

Kenneth McKellar, Scot singer, pacted for strawhat season in "Half-Past Eight" revue at Alhambra, Glasgow.

Portland, Ore.

The Harlem Globetrotters Variety Revue at the Auditorium for a one night.

Marie Wilson not only scored in her recent nitery debut here at Amato's but made a host of friends in Portland.

Shipstad and Johnson turned their long-dark ice arena over to the University of Portland for an athletic arena.

Frank Collins has reopened his Clover Club, with Cooper-Sisters, Jackie Wrenn and George Arnold orch in for two weeks.

Frank Sennes' "A Night in Paris," with Tippy & Cobina, Mauei & Martha Viera, Belles & Bows, Sing Lee Sing Family, Manhattan Trio, Larry Allen, Jerry Paulos, Bea Sweet and the Dorothy Dornen Line stayed for a second week at Amato's Supper Club.

Philadelphia

By Jerry Gaghan

Bill Haley and his Comets signed by Universal for forthcoming pic. Billie Holiday initial headline at the Cheeko Club, new Roosevelt Blvd. spot featuring Negro revues.

Lee Guber, owner of Rendezvous, and deejay Frank Ford, will present Andre Segovia, guitarist, and Little Symphony Orch. at Academy of Music March 1.

Hollywood

Lloyd Nolan airlined in from N.Y.

Robert Stack and Robert Ryan planned to Tokyo.

Pat O'Brien celebrated their 24th wedding anni.

Elroy Hirsch making a 12-city p.a. tour for "Unchained." Bing Crosby on the mend after removal of a kidney stone.

Jeanette MacDonald and Gene Raymond planned in from N.Y.

Milton R. Rackmil in town for a series of huddles with Universal executives.

Dino De Laurentiis in from Rome for huddles with Paramount toppers.

Pat Duggan returned to his Paramount desk after severe attack of flu.

David O. Selznick in from N.Y. to start preliminary work on "War and Peace."

Bill Pine and Bill Thomas to Texas for inauguration of Gov. Allan Shivers.

Kathryn Grayson laid up with flu while "Vagabond King" shoots around here.

Projectionist Newton J. Englehart suffered a broken shoulder bone in an auto crash.

Spyros Skouras and Al Lichtman in town for 20th-Fox huddles with Darryl F. Zanuck and Charles Einfeld.

Due to a conflict in bookings, the Screen Writers Seventh Award Dinner will be held Feb. 28 instead of March 7 at the Moulin Rouge.

Print of the first three-color live-action film, "La Cucaracha," made in 1933 by Technicolor was presented to the Academy of Motion Picture Arts and Sciences by Dr. Herbert T. Kalmus, Technicolor prexy.

Rome

By Robert F. Hawkins

(Archived: 145: 800 211) Sarah Churchill due here soon for six huddles.

Silvana Pampanini back from holiday trip to the Holy Land.

Maruja Asquerino, Spanish star, here to look over film possibilities.

Pedro Armendariz back from Paris to appear in "Shaitan" for Zeus Film in Franco-Italian tandem.

Andre Cayatte, French director, starts the first 1955 Franco-Italian twin project, "Dossier Noir," in Rome.

Kurt Unger, Italian UA topper, hurt when his car overturned returning from airport, is now recovering.

Julius Dassin reportedly will shoot two pix in Italy this year, "Enemy of the People" and "Mastro Don Gesualdo."

Rossano Brazzi, now on 60-day call for his Marco Polo role in the U.S., is now also being considered for filmization of "South Pacific."

John Ford received Italian decoration during his local stay. Despite officially "no business" slant of stopover, Ford is reported to have talked Italian film possibilities with local producers.

Maria Gambarelli, Met prima ballerina, starts her first dramatic film role in Michelangelo Antonioni's "Le Amiche," opposite Eleonora Rossi Drago and Valentina Cortese. Pentagono Film is producing.

Memphis

By Matty Brescia

Jimmy Rouse, Chicago praise agent, now a top sales exec with W.M.P.S. Memphis A.B.C. affiliate.

Mara Corday, UI starlet, here to boost "So This Is Paris" at Malco, with Ben Hill, erstwhile sports scribever flacking out of Dallas.

Hugo Warren, Washington promoter topper, in town hyping Pittsburgh Courier Home Service Fair with Brescia Enterprises, booked for Ellis Auditorium, Feb. 8-10.

George Mooney to Knoxville to sign final papers taking command of WKGN, Knoxville Mutual outlet. Mooney returns here Feb. 2 to resume sports and commercial chores with WHHM, Memphis indie.

Honolulu

By Walt Christie

(P.O. Box 3080; 5-7911)

Ward-Bell Circus booked for two-week run, starting Feb. 15, with several U.S. acts coming along for the Shrine benefit shows.

Abe Prell, part owner of Las Vegas' Hotel Sahara, and Mrs. Prell arrived by ship to spend fourth consecutive winter in the Islands.

Gala dockside aloha (welcome) greeted Edwin K. Hastings, newly-named veepee for Matson Hotels in Hawaii (Royal Hawaiian, Moana, Surf Rider and soon-to-be-opened Princess Kaiulani), as he arrived with Mrs. Hastings by ship.

OBITUARIES

GUS ARNHEIM

Gus Arnheim, 56, bandleader, died Jan. 19 following a heart attack at his Beverly Hills home. In the early 1930s Arnheim and his crew established a record by playing at the Cocoanut Grove for eight consecutive years. He also led his band in the Chicago Chez Paree, the N. Y. Palace, with George White's Scandals and on a tour of Europe.

Among the singers who worked with Arnheim were Bing Crosby, Russ Columbo and Shirley Ross. He also had a hand in tuning such songs as "Sweet and Lovely," "I Cried For You" and "I Surrender Dear." A member of ASCAP, of late he was with Metro's music staff and frequently appeared on television.

Surviving are his wife, a daughter and six brothers.

MAURICE BROWNE

Maurice Browne, 73, actor-manager-playwright, who started the Little Theatre movement in America and staged his first productions at the Chicago Little Theatre in 1912, died at his home in Torquay, England, last Friday (21). After operating in Chicago for several years, he moved to New York in 1920 where he produced "Medea" at the Garrick and his Broadway productions included "The Trial of Joan of Arc" and "Candidate."

He returned to England in 1927 and made his London stage debut that year at the Arts Theatre. Two years later he entered management and his most successful venture was the Savoy production of "The Journey's End." He authored a number of plays and produced one film.

REV. DANIEL A. LORD

Rev. Daniel A. Lord, S.J., 66, lecturer, author, composer and playwright, died of cancer Jan. 15 in St. Louis. He entered a hospital Oct. 19 upon his return from Toronto, where he directed 11 performances of a musical spectacle, "Joy to the World," for Toronto's Marian Year Pageant.

Father Lord, who was national director of the Eucharistic Crusade of Knights and Handmaids of the Blessed Sacrament, wrote "City of Freedom," a Catholic

his career at the age of 14 as box-office manager of the Old Howard Theatre. Thereafter he served as treasurer of the Colonial Theatre for 15 years. He was later appointed manager of the Boston Opera House.

Survived by wife and daughter.

MRS. BOBBY MILLS

Mrs. Bobby Mills, 50, died in a London hospital last Thursday (20) following an illness which began when she was appearing in pantomime at Johannesburg two weeks earlier. She was flown home from South Africa with her husband, Nat Mills, with whom she had a well-known double-act under the title of Nat Mills & Bobby.

They had worked a double act for more than 30 years, and were featured in the Royal Command vaude gala at the Palladium in 1946.

ALFREDO PEREIRA

Alfredo Pereira, 65, noted Portuguese actor-manager, died of cancer Jan. 6 in Lisbon. He had arrived by plane a few days previously from South Africa, where he was touring with the legit repertory company of Alma Flora and Jose Camba. He had been a part owner of the unit for the last six years.

Pereira, who started his thespian career as a youth in Oporto, went on to achieve featured billing and then a star in Portugal, Brazil and the Portuguese colonies in Africa. He was considered a top comedian.

C. ALBERT CLARK

C. Albert Clark, 67, top assistant to Houdini and W. C. Fields for years, died Jan. 21 in Toronto. Leaving vaudeville, he opened the second film house in Toronto, The Idle Hour Theatre.

At the time of his death Clark was president of the Durable Electric Appliance Co., which handled indoor and outdoor lighting of Toronto's film and legit houses. He patented many lighting devices and made a fortune.

Survived by his wife, two sons and a daughter.

MAURICE N. WOLF

Maurice N. Wolf, 75, retired Metro public relations executive, died Jan. 18 in Boston. Prior to his retirement about a year ago, he traveled extensively throughout the country for Metro speaking on "Movies Is My Business." He had held the post for five years.

A vet of the industry, Wolf was Metro branch manager in Boston for 28 years and also had served as district manager. He was one of the founders of the Variety Club of New England.

Survived by wife and son.

HARRY BERNSTEIN

Harry Bernstein, 71, longtime Pittsburgh theatre manager, died Jan. 10 in that city. For years, he had been an insurance salesman, later becoming head of the Henry Friedman Theatre Enterprises in Ambridge, Pa.

After leaving the Friedman outfit, Bernstein was on the staff of the Art Cinema, downtown Pitt art house, for a time. He retired in 1952.

Surviving are his wife, two brothers and a sister.

REUBEN R. LEADBEATER

Reuben R. (Roy) Leadbeater, 58, staff radio, recording and instruction-studio engineer with New York U. since 1928, was found dead Jan. 20 in a parked automobile near Kingston, N. Y. Also found in the car was the body of Mrs. Rigmor Lindquist, 38, an Englewood, N. J., housewife. Police listed the deaths as a double suicide pact.

Leadbeater, who lived in Fort Lee, N. J., is survived by his wife and a son.

BOYD SPARROW

Boyd T. Sparrow, 39, manager of Loew's Warfield, San Francisco, from 1919 to 1953, died Jan. 19 in that city after a six-month illness. He had been on leave of absence as manager of the Warfield since last summer.

With Loew's for 22 years, Sparrow had been an usher in Norfolk, Va. He was later transferred to Washington, D.C., and in 1943 was made manager at the Park Theatre, Cleveland.

Surviving are three brothers and two sisters.

FRANK GALEN

Frank Galen, 44, producer-writer of CBS-TV's "Meet Millie," died of a heart attack Jan. 23 in Hollywood after playing a round of tennis. Joining CBS in 1950 as

writer-producer-director, he was assigned to the "Millie" radio show, then moved to television two years ago. Prior to that he had been a writer for Burns & Allen and Dennis Day.

His wife and two daughters survive.

ANTONIO T. PALAZZOLO

Antonio T. Palazzolo, 70, who, with his five sons held interests in Keith's, Cincinnati, and a small string of neighborhood houses in that area, died of a heart attack Jan. 18 in Cincinnati. He also was a wine distributor and manufacturer of macaroni products. Peter J. Palazzolo, an associate of Rube Shor, is the most active son in theatre operations.

Also surviving are two daughters and two brothers.

EDWARD SALVEN

Edward Salven, 50, assistant director for Cecil B. DeMille, died of pneumonia Jan. 22 in Hollywood. He joined Paramount in 1928 as a laborer.

Salven, who became associated with DeMille in 1936, worked on every DeMille picture thereafter. His last film chore was the upcoming "10 Commandments."

Surviving are seven children and a sister.

WILLIAM F. WIGGINS

William F. Wiggins, 74, former stage censor for Toronto, died there Jan. 20. He had been on The Toronto Daily Star for 52 years, covering the church and school beat. He was also press bureau chief of the annual Canadian National Exhibition, Toronto, for nearly 40 years until his illness a fortnight ago.

Survived by wife.

FLO ADLER

Mrs. Flo Delton, 68, who for some 25 years played the old vaudeville circuits as Flo Adler, died Jan. 19 in Chicago. After four years as an opera singer she switched to vaude and played the Kohl & Castle, Orpheum and Keith circuits with a song and dance act billed as "Flo Adler & the Boys."

Survived by husband.

JACK GODDARD

Jack Goddard, rep. of New Realm Pictures, died Jan. 6 in Liverpool, Eng. He was active in the Lancashire, Eng., film trade for more than 40 years.

Goddard had been associated with General Film Renting Co., European Motion Picture Co. (now General Film Distributors), Columbia, Warners and British Lion among others.

VEIGA SILVEIRA

Veiga Silveira, 61, leading violinist of the Portuguese National Symphonic Orchestra for the last 20 years, died in Lisbon Jan. 2 after a long illness. Prior to joining the symphony, he had played in concerts and taught in Brazil.

Surviving are his wife and two sons, both of whom are members of the PNSO.

AMADEU DE FREITAS

Amadeu De Freitas, 52, pioneer newscaster with the Portuguese National Radio, died in Lisbon recently after a long illness. As a radio reporter and as rep. of the daily "Seculo," he covered the Spanish Civil War.

Surviving are his wife, and a son Jose, also a newscaster with the Portuguese radio.

CHARLES WILMOTT

Charles Wilmott, 95, veteran of British music-publishing, died in London Jan. 18.

He was for many years general manager of Francis, Day & Hunter, and was also a composer, having written material for most of the top-ranking music hall artists of the Edwardian era.

GEORGE BRICKER

George Bricker, 55, veteran film scripter, died of a heart attack Jan. 22 in Hollywood. Starting his picture career in 1935, he also wrote for radio and tv as well as fiction. His wife and three sons survive.

Ana Gonta Colaco, 55, sculptress and scenic designer, died recently in Parada de Gonta, Portugal, after a long illness. Surviving are her brother, playwright Tomas Calaco. A cousin, Amella Rey Colaco, actress-manageress of the Lisbon Teatro Nacional, also survives.

Mrs. Hannah Tobin, owner of the Capitol, Waterloo, Ill., died Dec. 29 in St. Louis. A son, the late Thomas C. Tobin, was a bank in the St. Louis area as a firm exchange manager and theatre owner.

Sam Cohen, 45, superintendent of Consolidated Film Lab's 16m di-

vision, died of a heart attack Jan. 23 in Gorman, Cal. He had been with the lab since 1931. His wife, two sons, a daughter and four sisters survive.

Wallace Boswell, 31, trombonist, was killed Jan. 24 in an auto accident in Oakland, Cal. He had been with Roy Hackett's band and previously was a member of the KCBS studio orch.

Col. H. Nelson Jackson, 82, owner of radio station WCAX, Burlington, Vt., and publisher of the Burlington Daily News for years, died Jan. 14 in that city. A daughter survives.

Joseph A. Poskey Sr., 76, violinist and former member of the Elizabeth and Plainfield, N. J. Philharmonic Orchestras, died Jan. 21 in Elizabeth.

Claire Covelli, 88, former French opera singer and a coach in French diction for other opera singers, died Jan. 20 in Winsted, Conn., after a long illness.

Frank E. Morner, 76, father and business manager of film actor Dennis Morgan, died Jan. 22 in Hollywood. Also surviving are his wife and a daughter.

Leo Budd, 53, veteran Pittsburgh projectionist, died in that city Jan. 9 of injuries suffered a few hours before when he was hit by a car while crossing a street.

Allen M. Elrod, 75, formerly supervisor of building maintenance at Chicago NBC, died in that city Jan. 17. He retired from the network in 1946.

Mrs. Lydia H. Van Buren, 72, longtime owner and operator of the Van Buren Theatre, Cairo, N. Y., died Jan. 17 in Catskill, N. Y.

Percy Haley, 71, manager of Empire Cinema, Maryport, Eng., died in that town recently. He was the theatre's first manager when it opened in 1911 as vaude house.

Sol J. Hankin, 72, retired motion picture exhibitor, died in St. Louis Jan. 14 after a prolonged illness. He retired two years ago due to ill health.

Mother, 76, of cameraman Charles F. Franklin and academy librarian Betty Franklin, died Jan. 20 in Carmel, Cal.

Father of Stan Jay, English comedian, died Jan. 5 in Sheffield, Eng.

Alfred Blake, 74, manager of Stoll Theatre cinema, Newcastle, Eng., died Jan. 7 in that city.

Colin Mackenzie, bandleader and an authority on Highland music, died in Edinburgh recently.

Father, 79, of Harry J. Michelson, retired president of RKO-Pathe, died Jan. 18 in Hollywood.

Father, 90, of actor Stephen Chase, died Jan. 23 in Evanston, Ill.

James Hunter, 79, pioneer exhibitor, died Jan. 12 in Largs, Scotland.

Negro Gals' Big Week

Continued from page 1

bigmoney models of the town. Standout was Sarah Lou Harris, who not only has the classy chassis side sewed up, but announces and ad libs like a trouper, which she is on her own radio program over WLBI, Brooklyn.

Although the Astor event was generally impressive, it lacked rehearsal and adequate preparation (incredible casualness for anything so important to the race) and stumbled and bumbled through a half-hour show. Room, too, proved awkward. The crowd around the bar at one end made a most inattentive audience. Ed Brandford himself seemed uncoached for speech-making and the male emcee self-admittedly had never looked at the written continuity until he started to read it. He was kept afloat by the quick-witted Miss Harris.

Still, at a safe guess, the first lah-de-dah white fashion show on Manhattan's eastside which mixes in a few of these Brandford gals (per Sarah Lou Harris, Dolores Parker, Harline Harrin, Rita Jahn, Lois Rodnik) is for sure going to have a sensation, since almost any fashion display is invariably starved for "novelty" angles. These babes are truly knockout.

Shavians, Rowell!

Continued from page 1

V of England. But maybe someone is just being elaborately frankish.

That, at least, is the thesis of a letter (presumably serious?) in the Jan. 15 issue of the Harvard Alumni Bulletin. The writer, R. C. Marsh, class of '51, apparently a post-graduate student at Cambridge U., argues in part, "Surely it is clear that Shaw, that Irish adventurer, that unsuccessful popular novelist living in London on the proceeds of hack journalism, that irregular synthesis of an amateur mezzo-soprano and a day-dreaming wholesale corn merchant, lacking even the qualification of education at one of the provincial universities, could never have composed the lines of 'Saint Joan' and 'Pygmalion'."

"What evidence have we for this, save that they were published under his name and that clever fraud, that he was, he was able to hood-wink people of judgment into regarding them as his work? Who then is the personage shielded by this pretentious pixie? Is not the clue found in Shaw's own aversion to his solid, Christian name?"

"The plays of George Bernard Shaw were written by George, Prince of Wales, later King George V. Does not this explain the decline of the powers of this 'Shaw' after the death of that worthy monarch in 1936? Undoubtedly all efforts will be made to preserve this deep and well-kept secret, but Harvard scholarship can fetch it out of the muck. I call upon Howard Mumford Jones to set himself to it with no further delay."

All dedicated Shavians arise—to the barricades!

MARRIAGES

Marilyn Rector to Hugh Jones, Philadelphia, Jan. 22. He's assistant public relations director at WCAU stations, in Philly.

Roseella Holten to Bill Brabson, Columbus, Jan. 14. Bride's a pianist-vocalist; he's a WVOK disk jockey.

Guillermina Cantu to Gilbert Roland, Mexico City, Dec. 12. He's a screen actor.

Carol Lee Ladd to Dick Anderson, Beverly Hills, Jan. 22. Bride is the daughter of actor Alan Ladd.

Nancy Bamberger to Julian Lesser, Nogales, Mexico, Jan. 15. Groom is a television producer and son of Sol Lesser.

Mrs. Jonnie Holland to Paul C. Parker, Wilmington, Del., Jan. 16. He's v.p. of Victory Television Enterprises.

Vickie Thomson to Al Taylor, Preston, Eng., Jan. 8. Bride's a chorine; he's a vaude performer.

Irene Claire to Clifton King, Newcastle, Eng., recently. Both are legit players.

Colleen Miller to Ted Briskin, Chicago, Jan. 20. Bride's a film actress; he's a camera manufacturer.

Peggy Lois Strother to Walter J. Kirby, Jan. 22, Winchester, Va. He's the son of John F. Kirby, Warner Bros. southern division sales manager.

BIRTHS

Mr. and Mrs. Joe Samul, son, Pittsburgh, Jan. 14. Father's a director at WDTV.

Mr. and Mrs. Charles (Amiano) Carlin, daughter, Pittsburgh, Jan. 13. Father's a bandleader.

Mr. and Mrs. S. R. Norwicke, daughter, Pittsburgh, Jan. 13. Father's on WPIT staff.

Mr. and Mrs. Francis Scott, twin sons, Chicago, Jan. 11. Father is Chl NBC-TV broadcast coordinator.

Mr. and Mrs. Nat Levey, daughter, Liverpool, Eng., Jan. 13. Father is Columbia Pictures' Liverpool manager.

Mr. and Mrs. Melville Nummer, son, Hollywood, Jan. 14. Father is a member of Paramount's legal staff.

Mr. and Mrs. Keenan Wynn, daughter, Hollywood, Jan. 13. Father is a screen actor.

Mr. and Mrs. Jerome Greenberg, son, Newark, recently. Father is account exec. at WAAT, Newark.

Mr. and Mrs. Stanley Root, son, Brooklyn, Jan. 18. Father is accountant at WQXR, N.Y.

Mr. and Mrs. Jack Fields, daughter, Philadelphia, Jan. 19. Father owns Blue Note, musical name showcase.

Mr. and Mrs. Bob Gentry, daughter, San Antonio, recently. Father is film director for KENS-TV.

Mr. and Mrs. Sid Sawyer, twin sons, Worcester, Jan. 24. Mother, Shirley Matson, fences a weekly variety show on WTAG, Worcester; and also stars at her husband's Red Barn Summer Theatre, Westboro, Mass.

In Loving Memory

of My Dearly Beloved Husband

MIKE CULLEN

Died January 26, 1954

Book-of-the-Month selection in 1950. His other works include "Song of the Rosary" and "The Man Who Was Really Santa Claus."

JOHN DUNBAR

John Dunbar, 66, director of Odhams Press and the London Daily Herald, died Jan. 16 in Surrey, Eng. He entered show biz journalism from the Civil Service, firstly as editor of Encore, a paper run by music-hall proprietors, but took over the reins of the Performer after vaude artists went on strike.

Dunbar was, for a time, editor of the Kine Weekly, published by Odhams Press, and shortly afterwards became managing editor of the group. He became an executive director in 1942 and was made a full member of the board in 1953.

Survived by his wife, son and twin daughters.

GERTRUD EYSOLDT

Gertrud Eysoldt, 84, veteran actress whose stardom dated back to the Max Reinhardt era, died Jan. 6 in Ohlstadt, West Germany. She reportedly was the first actress to portray "Salome" in Germany and also is credited with introducing Shaw and Strindberg on the German stage.

Miss Eysoldt, who won fame at Reinhardt's Schiller Theatre in Berlin, continued her thespian career throughout Europe. Aside from acting in top productions of the day, she occasionally directed performances. In later years she was seen in films. She last appeared in "Nightwatch."

ALBERT E. LOTHIAN

Albert E. Lothian, 81, dean of boxoffice managers of Boston theatres and concert halls, died Jan. 18 in Boston. For the past 35 years he had been manager of all the halls of the New England Conservatory of Music, including Jordan Hall.

The son of Napier Lothian, famed opera conductor, he began



"THE DINAH SHORE SHOW"
for CHEVROLET

TV	RADIO
Tuesday and Thursday	Wednesday and Friday
7:30 to 7:45 P.M.	8:00 to 8:15 P.M.

N B C

DINAH SHORE

Currently—
WALDORF-ASTORIA
NEW YORK

